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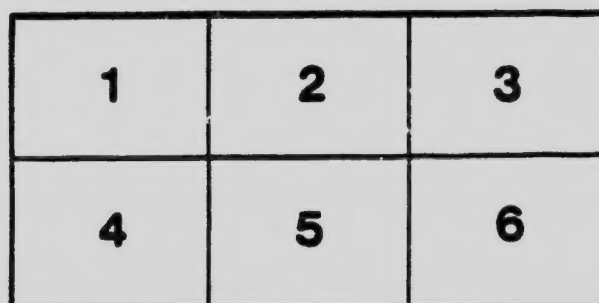
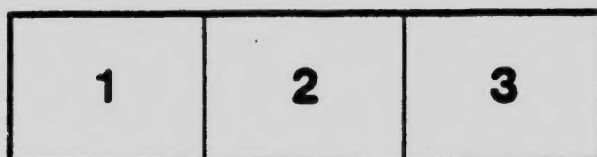
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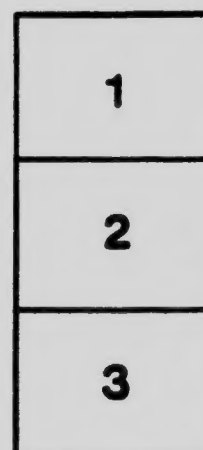
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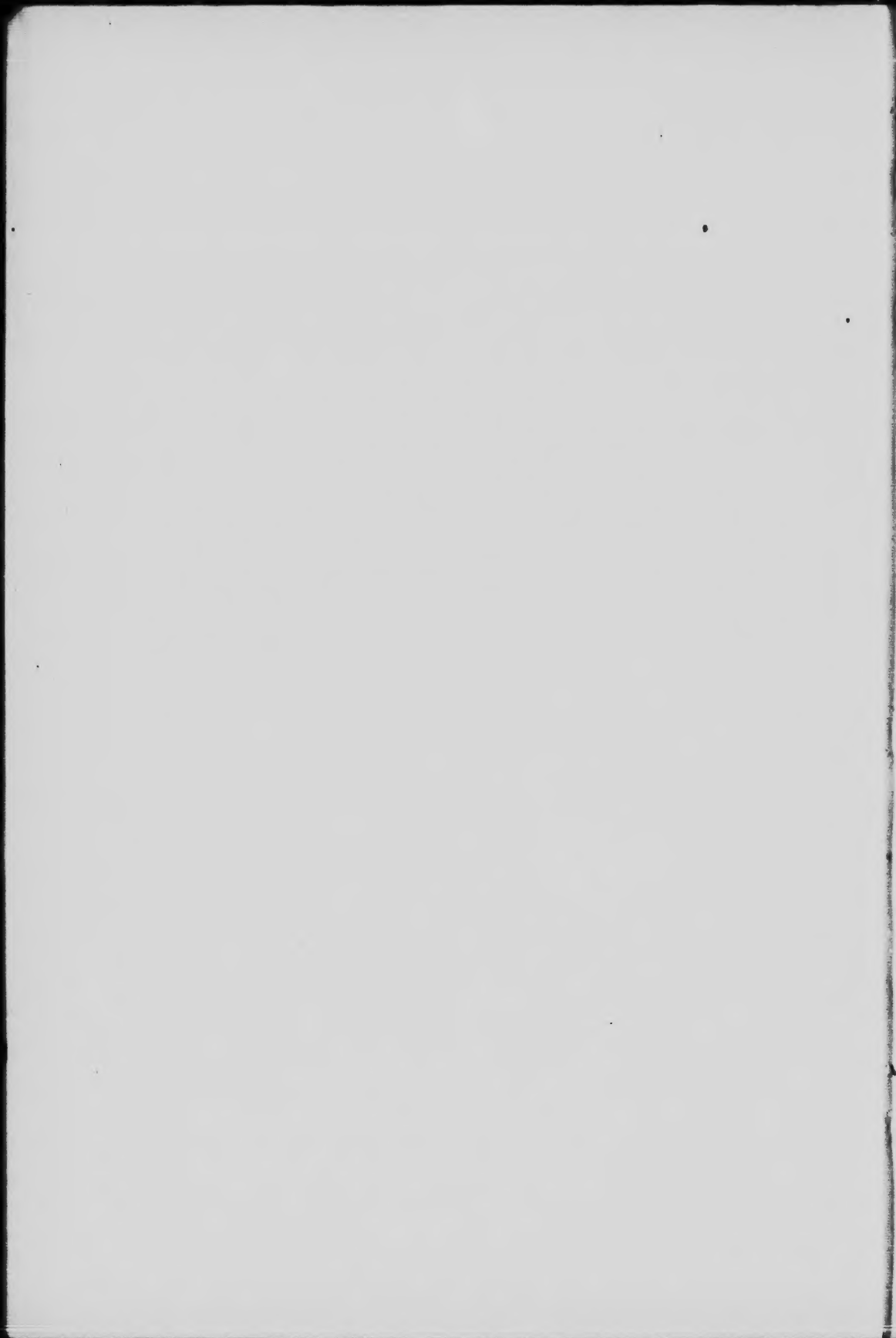
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27 C

FIRST CYCLE

OF



MUSICAL

FESTIVALS

OF THE

DOMINION OF CANADA

March 31st to May 9th, 1903

INAUGURATED BY

CHARLES A. E. HARRISS

1903

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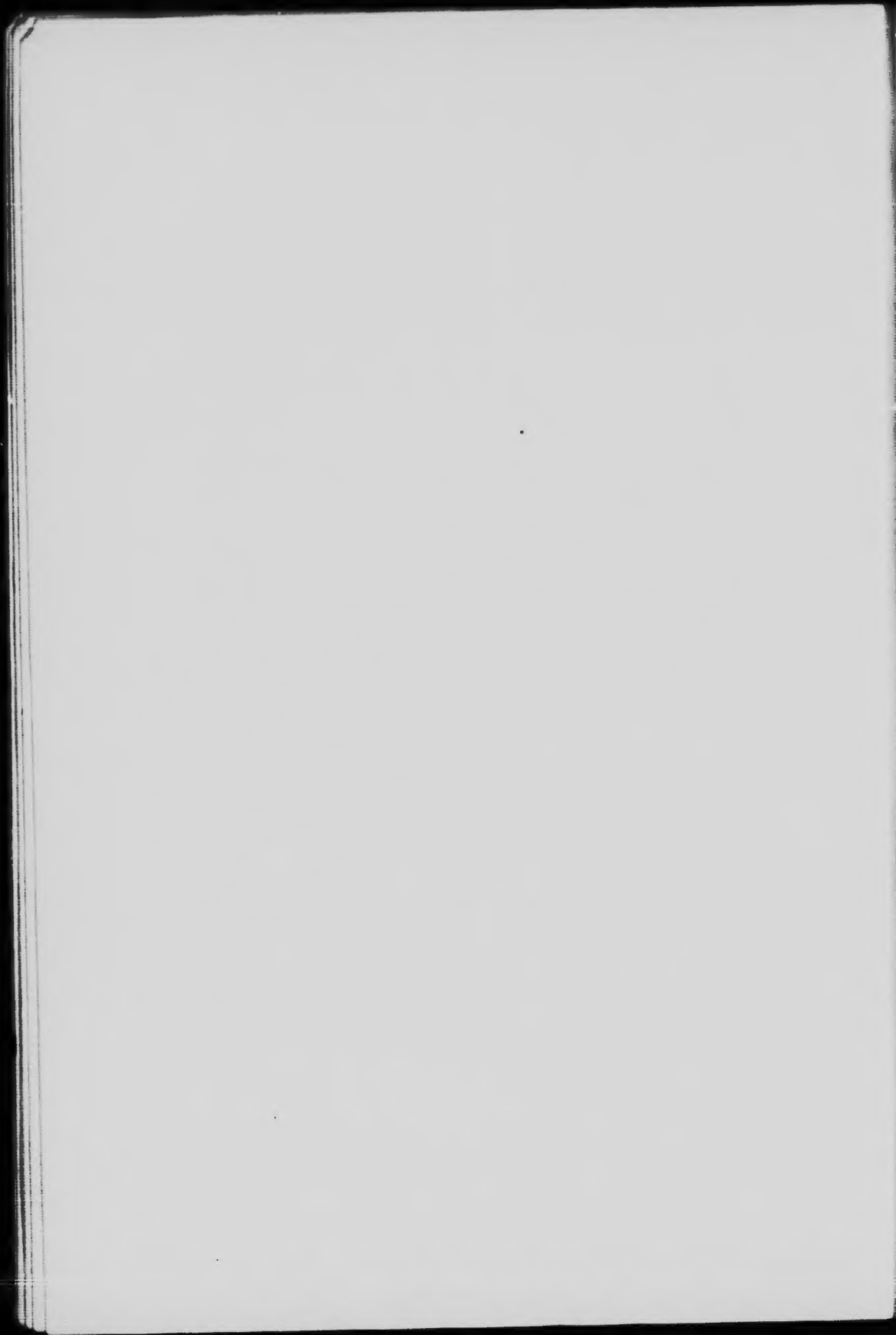


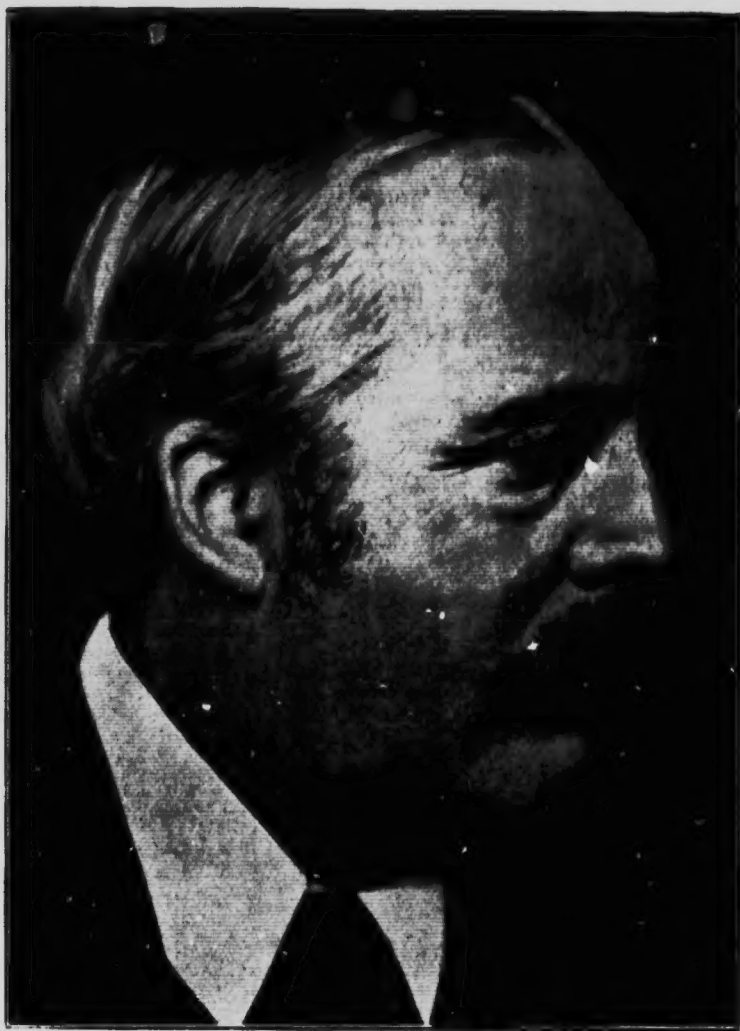
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G.C.M.G., P.C., D.L., J.P., LL.D., GOVERNOR-GENERAL.

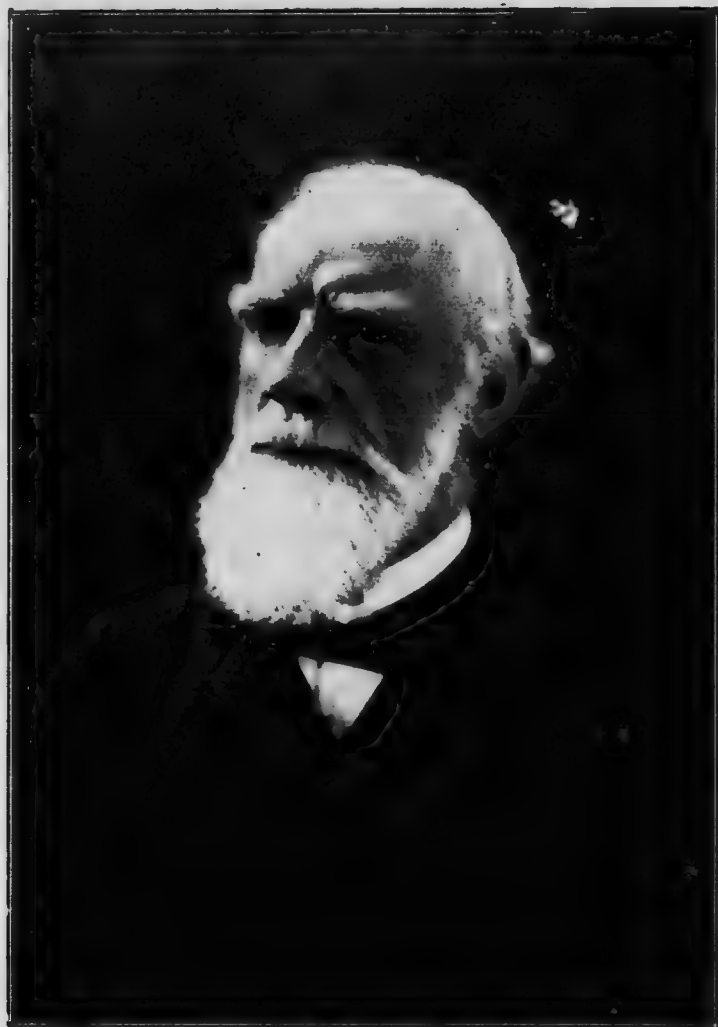


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HER EXCELLENCY THE COUNTESS OF MINTO.





HONORARY PATRON :
THE RIGHT HONOURABLE ARTHUR J. BALFOUR,
M.P., P.C., F.R.S., D.L.



VICE-PRESIDENT :
THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
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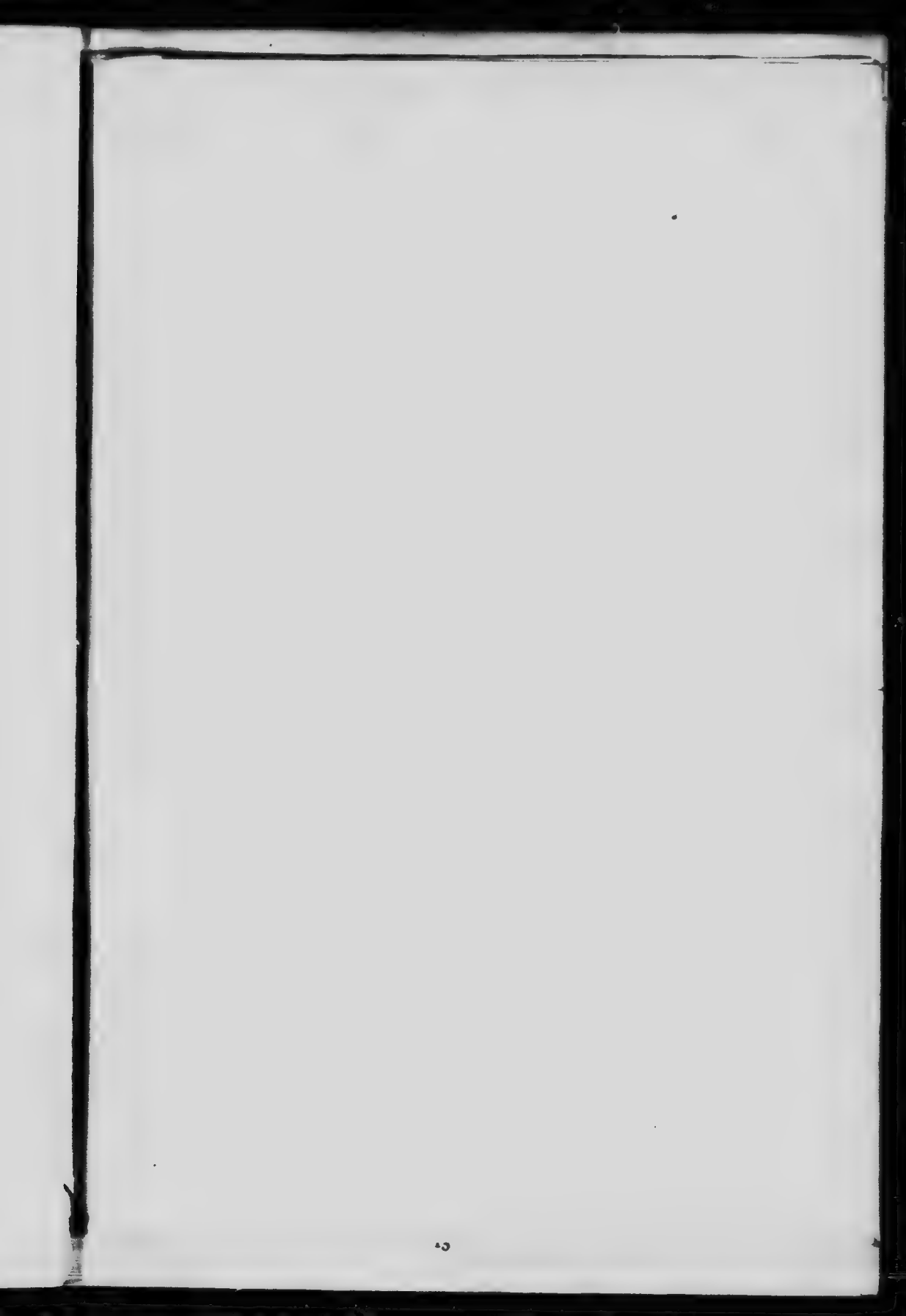
CONDUCTOR :

SIR ALEXANDER CAMPBELL MACKENZIE, MUS. DOC., ST. AND.,
CANTAB. ET EDIN., LL.D., D.C.L., PRINCIPAL OF R.A.M.





DIRECTOR OF FESTIVALS :
CHARLES A. E. HARRISS.



FIRST MUSICAL FESTIVALS OF T



A—HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL

B—SIR ALEXANDER CAMPBELL MACKENZIE, Mus. Doc., LL.D., F.R.A.S.

1. Roselle Pocock, Associate-Conductor, London, Ont.
2. Martin W. McEwan, B.C.L., Hon. Secretary, Brantford, Ont.
3. Arthur J. Forward, Hon. Treasurer, Ottawa, Ont.
4. J. Harold Brown, Associate-Conductor, Moncton, N.B.
5. H. K. Jordan, Associate-Conductor, Brantford, Ont.
6. Edgar J. Birch, A.C.O., Associate-Conductor, Ottawa, Ont.
7. J. J. Jones, Hon. Secretary, New Westminster, B.C.
8. James F. Morrissey, Hon. Secretary, Hamilton, Ont.
9. Alexander R. Irwin, Hon. Secretary, Brandon, Man.
10. Henry N. P. Chesley, Hon. Secretary, Ottawa, Ont.

11. E. Howard Russell, B.A., Associate-Conductor, Victoria, B.C.
12. F. Dyke, Associate-Conductor, Vancouver, B.C.
13. Ed. J. Chadfield, Mus. Bac., Oxon, Associate-Conductor, Woodstock, Ont.
14. R. G. Allan, Hon. Secretary, St. John, N.B.
15. Geo. Phillips, Member Royal Albert Hall Choral Society, Hon. Secretary, Victoria
16. L. H. J. Minchin, M.A., Oxon, Hon. Secretary, Winnipeg, Man.
17. Rhys, Thomas, Associate-Conductor, Winnipeg, Man.
18. Bruce Carey, Hon. Treasurer, Hamilton, Ont.
19. C. L. M. Harris, Mus. Doc., Associate-Conductor, Hamilton, Ont.
20. A. E. White, Associate-Conductor, New Westminster, B.C.

ST CYCLE OF F THE DOMINION OF CANADA



THE EARL OF MINTO, G.C.M.G., P.C., J.P., LL.D., Governor-General, President.

, F.R.A.M., Conductor.

C—CHARLES A. E. HARRISS, Director of Festivals.

Ont.

ary, Victoria, B.C.

21. Horace W. Reyner, Mus. Bac., Associate-Conductor, Montreal, P.Q.
22. A. S. Clarke, Hon. Secretary, Halifax, N.S.
23. F. B. Fenwick, Associate-Conductor, Brandon, Man.
24. Stewart Houston, B.A., Hon. Secretary, Toronto, Ont.
25. C. H. Porter, Associate-Conductor, Halifax, N.S.
26. J. J. Dawson, Hon. Secretary, Woodstock, Ont.
27. A. Watts, Hon. Secretary, New Westminster, B.C.
28. G. H. Findlay, Hon. Secretary, Montreal, P.Q.
29. Herbert Taylor, Associate-Conductor, Victoria, B.C.
30. Albert Ham, Mus. Doc., Oxon, F.R.C.O., Associate-Conductor, Toronto, Ont.

31. A. E. Holstead, Hon. Secretary, Moncton, N.B.
32. J. J. Goulet, Associate-Conductor, Montreal, P.Q.
33. F. H. Torrington, Mus. Doc. Associate-Conductor, Toronto, Ont.
34. James S. Ford, Associate-Conductor, St. John, N.B.
35. J. H. Smith, Associate-Conductor, Vancouver, B.C.
36. J. Arthur Paquet, Associate-Conductor, Quebec, P.Q.
37. Arthur Dorey, Festival Accompanist, Ottawa, Ont.
38. Arthur Lavigne, Hon. Secretary, Quebec, P.Q.
39. F. H. Blair, Associate-Conductor, Montreal, P.Q.
40. E. Ricketts, Hon. Secretary, Vancouver, B.C.

Canada's First Cycle of Musical Festivals.

The first Cycle of Musical Festivals of the Dominion of Canada, inaugurated during the Spring of 1903, is claimed by musical authorities as having been unique in the annals of musical history, inasmuch as these Festivals, given throughout the principal cities and towns, encompassing over 3,800 miles of Canadian territory, were devoted solely to performances of choral and orchestral works by British-born composers.

Imperialistic desire, a firm belief in the music of the motherland, permeated the hearts of those actively engaged in the work of preparation, the spirit of which lent an added zeal to an already zealous people in a determination to seek the knowledge wherewith to learn, familiarize and worthily perform before what proved to be a vast, an enthusiastic and a delighted Canadian public, many famous works hitherto unknown to this country, the product in musical art of Great Britain.

Two years were occupied in organizing this Cycle of Musical Festivals. The Principals assisting were:—Sir Alexander C. Mackenzie, Conductor; Mme. Lilian Blauvelt, Miss Ethel Wood (of London), Miss Millicent Brennan, Soprani; Mme. Louise Clary, Miss Jennie Rankin, Miss Lilian Carter, Contralti; Ben Davies (of London), Wilfrid Virgo (of London), Tenori; Watkin Mills (of London), Reginald Davidson (of London), Bassi; Mr. Charles Fry (of London), Reciter; Jan Van Oordt, Solo-Violinist; Frank Wagner, Solo-Cellist; Frank Watkis (of London), Solo-Accompanist; Arthur Dorey, Festival-Accompanist.

The Festival Choruses and Associate-Conductors comprised the following:—Halifax (N.S.) Orpheus Club (100 voices), C. H. Porter, Assoc. Conductor; Moncton (N.B.) Festival Chorus* (100 voices), G. H. Brown, Assoc. Conductor; St. John (N.B.) Festival Chorus* (150 voices), J. S. Ford, Assoc. Conductor; Montreal (P.Q.) Oratorio Society (200 voices), Horace W. Reyner, Mus. Bac., Assoc. Conductor; Montreal Festival Chorus* (300 voices), C. A. E. Harriss, Assoc. Conductor; Ottawa (Ont.) Choral Society (200 voices), J. E. Birch, Assoc. Conductor; Toronto

* New Choruses formed for the Cycle.

FIRST CYCLE OF MUSICAL FESTIVALS.

(Ont.) Festival Chorus (350 voices), Dr. F. H. Torrington, Assoc. Conductor; Toronto National Chorus* (200 voices), Dr. A. Ham, Assoc. Conductor; Hamilton (Ont.) Festival Chorus* (200 voices), Dr. C. L. M. Harris, Assoc. Conductor; Brantford (Ont.) Festival Chorus* (200 voices), A. K. Jordan, Assoc. Conductor; Woodstock (Ont.) Festival Chorus* (150 voices), J. H. Chadfield, Mus. Bac., Oxon, Assoc. Conductor; London (Ont.) Festival Chorus* (300 voices), R. Pococke, Assoc. Conductor; Winnipeg (Man.) Festival Chorus* (250 voices), Rhys Thomas, Assoc. Conductor; Brandon (Man.) Festival Chorus* (150 voices), F. B. Fenwick, Assoc. Conductor; Vancouver (B.C.) Festival Chorus* (250 voices), F. Dyke and H. Smith, Assoc. Conductors; New Westminster (B.C.) Festival Chorus* (150 voices), A. E. White, Assoc. Conductor; Victoria (B.C.) Festival Chorus* (250 voices), H. Taylor and H. Russell, Assoc. Conductors. The orchestras brought to the different Provinces were:—The Montreal Symphony Orchestra, 35 men (Provinces of Nova Scotia and New Brunswick); the Chicago Symphony Orchestra, 50 men (Provinces of Quebec and Ontario); Danz's Minneapolis Festival Orchestra, 25 men (Province of Manitoba). Instrumentalists, 30 men from Portland, Seattle, Tacoma and Victoria (Provinces of British Columbia).

The British Choral works performed were: "The Golden Legend" (Sullivan); "St. Cecilia's Day" (Parry); "The Revenge" (Stanford); "The Battle of the Baltic" (Stanford); "The Death of Minnehaha" (Coleridge Taylor); "Hiawatha's Wedding Feast" (Coleridge Taylor); "Coronation Ode" (Cowen); "The Banner of St. George" (Elgar); "Coronation Ode" (Elgar); "The Dream of Jubal" (Mackenzie); "The Cotter's Saturday Night" (Mackenzie); "Coronation Mass, Edward VII," by gracious permission of His Majesty the King, (Harriss); Festival Mass (Harriss); Songs, Scenes, Duets. The Orchestral Compositions embraced the following: "Irish Symphony" (Stanford); "Scandinavian Symphony" (Cowen); "Symphony in C mi." (Cliffe); "Irish Rhapsody," No. 1 (Stanford); Suite "London Day by Day" (Mackenzie); Overture "Di Ballo" (Sullivan); Gipsy Suite (German); Ballade, "La Belle Dame Sans Merci" (Mackenzie); Prelude and Angels' Farewell, from "Gerontius" (Elgar); "At Eventide," for strings only (J. G. Bennett); Overture, "Britannia" (Mackenzie); Overture, "Ship o' the Fiend" (MacCunn); Overture, "Land of the Mountain and the Flood" (MacCunn); Overture, "The Little Minister" (Mackenzie); "Scottish

* New Choruses formed for the Cycle.

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Rhapsody," No. 1 (Mackenzie); "Scottish Rhapsody," No. 2 (Mackenzie); Overture, "Prospero" (Corder); Overture, "The Naiades" (Sterndale Bennett); Overture, "The Cricket on the Hearth" (Mackenzie); "Two Characteristic Pieces" (Elgar); Music to "Henry VIII" (German); "Coronation March" (Mackenzie); "Old Country Dances" (Cowen).

To His Excellency the Earl of Minto, Honorary President, and Her Excellency the Countess of Minto, Honorary Patroness of the Cycle, profound thanks are respectfully accorded for their very great interest manifested in the Cycle from its inception, and for so readily undertaking onerous duties, thus assuring the success of this national movement in British song, and through whose influence was mainly due the response of Toronto citizens as guarantors, who subscribed the sum of £10,000 (\$50,000)—none of which was required, however—for the furtherance of the Festival held in that City, over which Their Excellencies graciously presided. To the Right Honourable Lord Strathcona and Mount Royal, Honorary Vice-President; the Right Honourable Arthur J. Balfour, Honorary Patron; the Right Honourable Sir Wilfrid Laurier; their Honours the Lieutenant-Governors of the Provinces of Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba and British Columbia; the Lord Rector of St. Andrew's University, and Principals of McGill University, Toronto University, Trinity University and Kings College; the Provincial Premiers; their Worshipful the Mayors of the Dominion; President and Members of Festival Executive Committees; Chairmen and Members of Festival General Committees; the Associate-Conductors, Festival Choristers, Honorary Secretaries and general patrons, hearty thanks are hereby extended. To Sir Alexander Mackenzie for his unceasing efforts as Conductor during the five weeks of consecutive "British Festival Making in Canada," is mainly due the eminently successful artistic results of the Cycle. As Sir Alexander has given in the columns of *The Musical Times*, of London, a complete account of the Festivals from start to finish, it affords me much pleasure to include these valuable articles from so great an authority in this book of Festival data, feeling sure of their interest to those perusing the different programmes of the Cycle.

CHARLES A. E. HARRISS.

EARNSCLIFFE,

OTTAWA, December, 1903.

SIR ALEXANDER MACKENZIE'S LETTERS.

LETTER I.

SIR ALEXANDER MACKENZIE ON
HIS CANADIAN TOUR.

To the Editor of The Musical Times:

Ottawa, April 10, 1903.

Dear Sir,—Before commencing the fortnight's Festival Concerts which I now have before me, let me fulfil my promise to furnish you with a brief account of our musical doings during my Canadian tour.

I am writing from Ottawa, where I have been spending part of Holy Week, during which our operations have naturally been suspended, thereby affording me an opportunity of a short rest and a look round. To-night, however, my dolce far niente is over, and work begins at Toronto in the morning.

On my arrival at Halifax on March 28 I was glad to perceive the stalwart figure of the Director of the Festival (Mr. Harriss) on the quay, although I was not too anxious to leave the good ship Bavarian, upon whose decks I had enjoyed leisure, ozone, and excellent company, in spite of a roughish passage across the Atlantic. I was speedily informed that our plan of campaign in Nova Scotia and New Brunswick had been reversed, owing to local exigencies, and that the first concerts would be given at St. John instead of at Halifax. We therefore proceeded without delay to the capital of New Brunswick, where I met the orchestra from Montreal which had been placed at my disposal for the first week. A few hours after their arrival I commenced rehearsals of the orchestral numbers, and on the following day my choral experiences began. It will interest you to know that at the conclusion of my first rehearsal with the choir, I felt impelled to make the frank confession that the quality as well as the preliminary preparation of that body had considerably exceeded my expectations. I had all the greater pleasure in making this statement, as that choir had been formed expressly for the purposes of these Festivals, and had been admirably trained by the Associate Conductor, Mr. J. S. Ford, who had done his share of the work in an excellent manner. Moreover, I am pleased to say that the two choral works, "The Banner of St. George" (Elgar), and "Hiawatha's Wedding Feast" (Coleridge-Taylor), were performed and received in a manner which would have gratified their composers. Certainly there was no lack either of vigor on the part of the choir or enthusiasm on the part of the audience. Indeed the good folks of St. John seemed to appreciate most cordially our instrumental and vocal efforts, and the Mayor honored me by giving a recep-

tion, at which I made the acquaintance of the leading citizens.

On the morning of April 2, our company left at an early hour for Moncton. Although Moncton is a small place, I found an even larger chorus (again created for our purpose), which had been trained by the local conductor, Mr. G. H. Brown, and I have to record not only an intelligent and vigorous performance of "The Banner of St. George," but one of the most encouraging receptions in my experience. I am told that no choral work had ever been given here, and that this was the first occasion upon which an orchestra had performed! Certainly our efforts seemed to give the large audience great satisfaction, for I had the unique experience of having every item (both vocal and instrumental) in the programme encored. The cantata of course I could not repeat, but I daresay they would have listened to a repetition of it with great pleasure. For some reason or other my overture to "The Little Minister" had to be repeated both at St. John and here, and we had to play it six times during the past three days. We then left for Halifax.

Halifax has been in possession of an excellent society, namely, the Orpheus Club, conducted by Mr. C. H. Porter, for the last twenty years, and it was but natural that the lion's share of choral work during this week should fall to it. At the three concerts I directed we gave four choral works: Cowen's "Coronation Ode," Stanford's "Revenge," a Festival Mass by Mr. Harriss, conducted by himself, and Elgar's "The Banner of St. George," conducted by the Associate-Conductor. All these works were given in the style by this excellent choral society, which responded intelligently and enthusiastically to the conductors. Although the balance of the choir was good and the sopranos particularly bright, I noticed that the tenors were of exceptionally good quality, and the defiant utterances of Sir Richard Grenville were given with a vigor which would have delighted the composer of "The Revenge." I had an opportunity of augmenting the orchestra during these three concerts from various sources, notably the band of the Garrison, and the orchestral numbers were received in a most cordial manner. As I have already stated, Halifax has been musically active for some years, and can boast of a number of excellent resident musicians and teachers, whose successful educational work is quite evident. Let me not omit to record the complete success of the three young vocalists who accompanied me from London. Miss Ethel Wood, Mr. Wilfrid Virgo and Mr. Reginald Davidson, on every occasion of their

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appearances during this week, have had to re-appear and repeat their numbers.

So far, therefore, the general results have been completely satisfactory, artistically even beyond my expectations. A very considerable strain has been put upon every one connected with this enterprise. The orchestral rehearsals have been long and frequent. I was compelled to hold a band rehearsal after an evening concert, commencing at 11 o'clock at night (we had been at work from 10 o'clock in the morning), and although I have no cause to complain of want of willingness on the part of the members of the orchestra, I fancy they are not at all accustomed to the hard work attendant upon the preparation of a musical festival in England. However, my insistence and dogged endurance seemed to impress them, and in spite of protestations that the lips of some of the wind performers would not stand any more, I succeeded in getting what I wanted!

The weather has certainly not been in our favor, and the variations of temperature have been quite wonderful. Warm rain in the morning, frozen streets in the afternoon, with an occasional blizzard at Halifax, can hardly be called festival weather. Indeed, on the occasion of the first performance I had to make a carefully calculated sudden dart which landed me in at the stage door between two violent gusts of wind! The week's music concluded with a reception (given by the Orpheus Club), which was largely attended and enjoyed until a late hour by the numerous supporters of the festival and the most prominent inhabitants of Halifax. The cordial spirit in which we have been welcomed in the Lower Provinces is most gratifying and encouraging.

I am now in a better position to realize the magnitude of the work covered by the cycle of concerts, as well as the enterprising courage which has enabled Mr. Charles E. Harriss to cope with the innumerable difficulties of this huge scheme. Choral bodies have been formed where none existed previously. The active sympathies of the municipal authorities, as well as the hearty co-operation of the musical profession, have been enlisted everywhere. The financial responsibilities and endless details rest upon the shoulders of a man whose energies seem to command the respect and appreciation of all who are interested in a movement which cannot fail to benefit the future of music in this vast Dominion.

Holy Week, fortunately, brings with it a well-earned rest, before attempting the task of conducting eighteen concerts (and their attendant rehearsals) in fourteen days. The interest in our

success is very keen and general; we are encouraged by the support of the leaders of the country. And I am as well aware of the responsibilities I have assumed as of the privilege which is mine in being entrusted with them.

On the 15th inst. we begin the next cycle in Hamilton, Brantford, Woodstock, and London. And the first of the four concerts in Toronto will be attended by their Excellencies the Governor-General, Lady Minto and suite, who have very kindly expressed their intention of travelling from Ottawa for the express purpose.

We complete the cycle in Quebec, in which city we give two concerts (morning and evening) on Saturday, the 25th inst., previous to boarding "the cars" for Winnipeg and the far West.

I must postpone further remarks for a future letter.

Yours faithfully,

A. C. MACKENZIE.

LETTER II.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

To the Editor of The Musical Times.

Dear Sir,—En route from Montreal, the Canadian Metropolis, to Winnipeg, the Metropolis of the Canadian Northwest, as the crow flies a railway journey of 1,500 miles, through a moving panorama of forest, mountain crag, lakes—Beautiful Lake Superior illuminated by a full-orted sun out of a blue sky which glints upon its rippling waters—I find leisure at last to review the musical results of the past fortnight, which embrace the Festivals given in the Provinces of Ontario and Quebec.

This is not so easy a task as I had anticipated, considering that I have conducted eighteen concerts and a like number of rehearsals in the short space of fourteen days, and without the help of a set of programme books it is extremely difficult to recall the varied incidents and experiences it has been my lot to meet with during that time. Happily fortune has smiled upon our efforts from the commencement of this second and most important section of Festivals, and I am able frankly and honestly to say that the successes ever where met with have been not only of the most encouraging kind, but considering the gigantic proportions of the scheme probably unique. This result is mainly due to two factors: the generous and ungrudging support and active co-operation of the musical profession, and a warm-hearted and enthusiastic support on the part of a Canadian people who have filled the

FIRST CYCLE OF MUSICAL FESTIVALS.

largest buildings in the country on every occasion. Of the social events and hospitalities so amiably extended to me in each city I may not speak, since so purely personal attentions hardly enter into the purpose of this letter. Suffice it to say the many marks of kindness shown me have been much beyond my deserts and positively overwhelming in their cordiality.

At Hamilton on Easter Sunday, April 12, I met the excellent Chicago Symphony Orchestra, whose conductor, Mr. Adolph Rosenbecker, handed over to me his baton, and moreover gave me his invaluable personal assistance in the most willing and self-sacrificing manner. The manager of the Orchestra, Mr. Charles Beach, also accompanied us, and did yeoman service in helping to relieve the strain upon nerves and body which naturally enough attended the continuous exertions upon all concerned.

Of the Orchestra itself I shall have nothing but pleasant recollections. Their performances among other things of Stanford's "Irish" and Cowen's "Scandinavian" Symphonies and my own Rhapsodies were admirable, and the orchestral items of the programmes, which as you know were performed in this country for the first time, were presented by this Orchestra. The result, I have no hesitation in saying, is that our native music has not only been cordially received, but enthusiastically appreciated by the audiences, and I would take this opportunity of expressing my thanks for the eminent services which the Chicago Symphony Orchestra have rendered to a school of music which, I almost regret to say, had been hitherto unfamiliar to them.

It will serve my purpose better if I now enumerate separately the choral performances which took place in each town, since a mere general statement would hardly do justice to their importance or give your readers a fair idea of the interest awakened or the amount of preparation bestowed upon these Festivals. At "bonnie" Hamilton—I use the word advisedly—the campaign began with Cowen's "Coronation Ode," Parry's "St. Cecilia's Day," and my own "Cotter's Saturday Night," the first of these works being conducted by Dr. C. L. M. Harris. He had provided an excellently trained choir of over two hundred singers called together specially for our purpose. The Festivals were given in the Drill Hall, seating some three thousand people, this large auditorium being quite filled. Next in order was Brantford, where I found another capital chorus of two hundred voices, which, like the choruses in Hamilton, Woodstock and London, were specially formed and trained for

this present Cycle. Elgar's "The Banner of St. George" had a spirited rendering here; "St. Cecilia's Day" was also good.

Wednesday, April 15, was a memorable day for us all, worthy a special note with reference to activity in covering the ground. We were taken by special train to London after the previous evening's performance, arriving at 2 o'clock in the morning. The hour of 9.30 a.m. saw us rehearsing in the theatre there my "Dream of Jubal." At 12.30 we started by another special train to give an afternoon's performance at Woodstock, where the "Cotter's Saturday Night" was performed. On our arrival at Woodstock there ought to have been a full rehearsal previous to the performance at 3 o'clock, but I preferred being merciful to the orchestra, and held it with the accompaniment of a pianoforte, in order to allow the instrumentalists some reasonable time for refreshment, without which no man can work.

Incidentally I may observe upon that occasion I had to deprive myself of the pleasures of the table provided by the Mayor of Woodstock, who received us, together with the leading citizens. I had, however, to leave these hospitable gentlemen and proceed to the theatre, where I rehearsed until the inflowing tide of an eager public told me to desist. In spite of the hurry I had little fear of the result, for did I not mark that the members of the choir wore badges of "Mackenzie" Tartan and were eager to follow their chief? All went well, thanks to the preliminary efforts of Mr. J. H. Chadfield, and we sped to our cars on our return "special" to London for the evening's Festival Concert there. The choral works were "The Death of Minnehaha" and the first performance of "Jubal." Here I found a large chorus of excellent material and tone, prepared by Mr. Roselle Pococke. Everything went well, except for the fact that the eagerness of the choir on one occasion caused it to make a "bolt." I had every reason indeed to be thoroughly satisfied, and here I may say any weaknesses found in these newly-formed choirs may be excused by their zeal and the novelty of the situation in which they were placed and the works they had to perform. The difficulties overcome by these good people in the smaller places compared most favorably with the efforts of the choirs which have had the advantage of frequent public appearances. All honor to those who have done such excellent work!

After this exacting day the artists, together with Mr. Harriss and myself, were invited by Mr. Adam Beck, the Mayor of London, to a reception and

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supper, luxurious in its appointments. This brilliant function was another proof of the great interest taken by the municipal authorities of the towns we have been privileged to visit. I must add that one feature of the various choral bodies is that all classes meet shoulder to shoulder in a common cause. I reached my sleeping compartment at two in the morning. At what hour the train started deponent sayeth not, for I awoke six hours later to find myself quite ready for work in the city of Toronto.

The Festival here consisted of four concerts, which took place in a magnificent building called Massey Hall, seating over 4,000 people—with stage accommodation for 500 voices and Orchestra—which was completely filled at each of the three evening performances. The first night's programme was selected from my own compositions, the noral work being Joseph Bennett's *Dream of Jubal*. I was doubly honored by the presence of His Excellency The Earl of Minto, Governor-General, and the Countess of Minto, who had journeyed expressly from Ottawa to inaugurate the series of concerts, thus showing their active and personal interest in the prosperity of this musical movement. Indeed, I know their Excellencies have from the outset of our tour displayed the keenest desire to aid its success in every possible way, even to attending the banquet given by the Festival Committee at Toronto, which took place after the first concert, with Mr. Albert Nordheimer in the chair.

Mr. Ben Davies now joined our forces, appearing for the first time in my work, Mr. Charles Fry also taking his familiar part in the *"Dream of Jubal"* with his accustomed success. The second night brought a most successful performance of *"The Golden Legend,"* conducted by Dr. Torrington; also Stanford's *"Battle of the Baltic,"* under the direction of the same baton, the soloists being Miss Ethel Wood, Miss Mary Louise Clary, and my old friends Ben Davies and Watkin Mills. The two latter vocalists are established favorites here, while Miss Wood was most successful in her admirable singing of the part of Elsie. The chorus on these two nights distinguished themselves by vigorous and intelligent singing, reflecting infinite credit upon the Toronto Festival chorus-conductor, Dr. F. H. Torrington, who has been established here for many years, and to whom this city owes much for his musical enthusiasm.

I had, comparatively speaking, a holiday on this occasion, as I was only called upon to conduct my Suite *"Lon-*

don day by day." After a morning rehearsal we gave an afternoon concert of instrumental and vocal works, at which were introduced and much appreciated Corder's *"Prospero"* Overture, the Ballade from Cliffe's *C minor Symphony*, Stanford's *"Irish"* Rhapsody, Cowen's *"Scandinavian"* Symphony, and vocal pieces to orchestral accompaniment, ending with the *"Cricket on the Hearth"* Overture. The concluding concert took place on the same evening, with the assistance of a newly-formed choir of three hundred voices entitled *"The National Chorus,"* trained by Dr. Albert Ham, who pleased me exceedingly in a finished performance of the *"Cotter's Saturday Night."* No less successful was the rendering of Elgar's *"Banner of St. George,"* under the direction of Dr. Ham, who had devoted much time and care to these works, and who must have been gratified by the appreciation bestowed by the large audience which attended this *"National Night."* Madame Blauvelt made her first appearance on this occasion in Elgar's work, and won hearty appreciation from a brilliant audience.

We left for Ottawa immediately after this concert. Here we again met on the following afternoon for rehearsal in the Russell Theatre, a really beautiful opera house seating 1,000 people. On Monday we had ample time to rehearse Elgar's *"Coronation Ode"* and Charles Harris's *Coronation Mass, "Edward VII."* The latter was given in the Capital for the first time; in the evening the chief works consisted of the *"Death of Minnehaha"* and the *"Dream of Jubal."* The Ottawa Choral Society, an old-established body led by Mr. J. Edgar Birch (who conducted Coleridge-Taylor's work,) is a fine choir, who were ambitious to do honor to the works they had to perform, otherwise they could hardly have coped so successfully with the exacting task entrusted to them. The Mass was conducted by the composer himself, the director and founder of this long chain of really important musical events in so young a country. This is his second Mass, written as its title denotes for the occasion; the first one, as I mentioned in my former letter, having been performed at Halifax. The one under present consideration is a marked advance upon his Festival Mass, and shows much skilful and effective choral-writing, and is particularly distinguished for melodic gifts amply displayed throughout the entire work. The soloists were Miss Millicent Brennan, a young and promising Canadian soprano; Miss Clary and Messrs. Wilfrid Virgo and Watkin Mills, who contributed greatly to a success which must have gratified this energetic and talented musician.

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I have great satisfaction in the recollection of a remarkably good performance of Elgar's "Coronation Ode," and of which, as I am informed by one who had previously taken part in it in England, the entire rendering would bear most favorable comparison with English performances of the work. The Festival here may be said to have been a brilliant success (even the matinee performance on the afternoon of the second day being exceedingly well attended), and the presence of their Excellencies, who remained to offer their warm congratulations to Mr. Harriss and myself, gave distinction and encouragement to everyone participating on both sides of the foot-lights.

The beautiful city of Montreal was reached the next day at noon, when our company proceeded at once to the Windsor Hall for rehearsal. I had again to deal with two different choirs, namely, the Oratorio Society, conducted by Mr. Horace Reyner, and a new Festival Chorus which had been gathered together and partly trained by my friend, Mr. Harriss. The latter body was already on the platform anxiously awaiting our arrival, so I immediately proceeded to rehearse the choral numbers in "Jubal," which was performed with the success which has invariably attended it throughout the tour. Between the rehearsal and performance I attended a reception which had been prepared in my honor by the authorities of the Victoria College or the University of McGill. Dr. Peterson, Principal of McGill, and Miss Clara Lichtenstein, the Lady Superintendent, presenting me to the numerous invited guests. On the second night the Coronation Mass "Edward VII." by Harriss was given, and the composer-conductor secured an excellent performance of his work. The event must have been gratifying to him, as twenty years ago he came from England to this city to fill the post of Organist of the Cathedral, fresh from Tenbury, where under Sir Frederick Gore Ouseley he became imbued with the best traditions of English Cathedral Music, a training which without doubt enabled him to do much towards the elevation of Church music in his adopted country at a time when it was considerably below the mark it has now reached in Canada.

The second part of the programme contained Coleridge-Taylor's "Death of Minnehaha," under the direction of Mr. Reyner, who introduced this work in a most worthy manner. This concert proved to be of abnormal length; but the very large audience, which not only filled the place but crowded the

passages, remained to hear and applaud the three orchestral numbers which brought the concert to a close at 11.30 p.m., my suggestion to curtail the evening's entertainment being overruled. The professional musicians of the city entertained us at supper afterwards, Mr. R. R. Stevenson presiding, the vice-chairman being Mr. Percy J. Hilsley. During the evening a graceful tribute was paid to British composers by the French musician, M. Couture, and mutual congratulations were exchanged until "cock-crow"!

The matinee on the third day (with an instrumental and vocal programme) was again well attended. In the evening I conducted bright performances of Cowen's "Coronation Ode" and Parry's "St. Cecilia's Day," admirably sung by the Montreal Oratorio Society; and this society, under Mr. Reyner's baton, nominally brought the Festival of this city to a close with Elgar's "The Banner of St. George." The musical proceedings in Montreal were originally intended to end here, but the Fates had decided otherwise, for it was found necessary to give two additional concerts, on the day following (April 25), and in spite of the fact that only one day's notice of this extension could be given in the local press the house was completely filled again on both occasions. Luckily Mr. Charles Fry was able to postpone his departure for England and thus appear in my "Dream of Jubal," a second performance of which in this city had been requested. Orchestra and chorus being now thoroughly familiar with the work, I could not have desired a better or more sympathetic rendering of it, and on my regretfully taking leave of the chorus, I had an opportunity of expressing the complete satisfaction and pleasure it gave me. I had also to part with the Chicago Symphony Orchestra, which had served us so faithfully during what was in all probability the most exacting fortnight's work ever undertaken, and I was more than gratified to be received on my entrance at the beginning of the evening in good old German fashion with a "Tusch" (or flourish) from those hard-worked gentlemen, who furthermore capped their efforts by a delicate rendering of the orchestra accompaniment of the Cantata above mentioned. The finish of the Festival here was a scene of enthusiasm. Needless to say that such well-known artists as Madame Blauvelt, Ben Davies, Watkin Mills and Charles Fry have been everywhere received as their great reputation deserves. The younger vocalists who accompanied me, and who have done the lion's share of the fatiguing work, had still to make their mark, and it is particularly gratifying to place on record that they have each

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and all been uniformly successful. Miss Ethel Wood (who made a distinct impression in the "Golden Legend" and "Jubal"), Mr. Wilfrid Virgo, and Reginald Davidson may be indeed warmly congratulated; nor may I forget the services of Mr. Reynier, whose accomplishments as Chorus Director of the Montreal Oratorio Society have earned my appreciation and thanks.

Here ends satisfactorily the second section of the Festivals which cover the Provinces of Nova Scotia, New Brunswick, Quebec and Ontario, and we are now about to enter the granary of the great Northwest, known as the Province of Manitoba, with Winnipeg as its metropolis. I hope in a third letter for your next issue to give you as satisfactory a report of our doings there and in British Columbia, to which I may be tempted to add some general remarks of my interesting musical and other experiences connected with this pleasurable, novel, and instructive tour.

Our already sufficiently long journey has been unfortunately extended by another day, on account of an accident to one of the Canadian Pacific trains ahead of us, and, oddly enough we were "held up" for the entire night at a station called "Mackenzie!" This contre-temps cancels a reception offered us by His Honor the Lieutenant-Governor of Manitoba, Sir Daniel MacMillan, which was to have taken place at Government House this afternoon, as well as my first choral rehearsal this evening; however, a little additional pressure upon the forces I have to deal with will doubtless overcome the difficulty of this temporary check.

Yours faithfully,

A. C. MACKENZIE.

Posted (en route) at Moosejaw,
May 2, 1903.

LETTER III.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

To the Editor of the Musical Times:

SS. Ionian, May 16, 1903.

Dear Sir,—The horns of the dilemma in which the conclusion of my last letter left me were the only instruments at my command on the evening of April 28, for the detention caused us to arrive ten hours behind time for the rehearsal at Winnipeg. But I was at work right early in the morning with Mr. Danz's orchestra from Minneapolis (Concertmeister Herr Carl Riedelsberger), preparatory to an expressly-called choral rehearsal in the afternoon. Here it may be said that throughout the tour many of these choral re-

hearsals were held during the luncheon hour, when the singers could the more readily absent themselves from business, and music was (indeed) the food of love. In the evening we gave the only work by a foreign composer during the entire Cycle, and little did I think that I should have conducted the first performance of a complete oratorio in the wild and woolly West, and that work "Elijah!" Previously expressed desires to hear this masterpiece, with Mr. Watkin Mills (who is by no means unknown here), had induced the Director to include it in our scheme, and the great interest evoked in the performance amply justified the acquiescence. Upwards of 2,000 people attended the concert, at which a large choir by singing with intention and vigor gave evidence of the capital training of Mr. Rhys Thomas. To my own little band of solo vocalists was added Miss Jeannie Rankin, a former Royal College of Music student now resident in Montreal, who sang the contralto part with much acceptance.

Among the audience at the succeeding matinee (April 30) were 1,000 school children—a pleasant sight those happy faces, and our efforts seemed to meet their approbation. I can see at this moment a couple of urchins nudging each other in great glee whenever Miss Ethel Wood indulged in a flight into the upper register, and they became positively apoplectic with suppressed laughter at the skirl of the bagpipes in "The Little Minister" overture. Passing from gay to grave, let me record that Coleridge-Taylor's "The Death of Minnehaha" was attentively listened to by 1,000 adults on the same night, while Lincoln Bennett's (not the latter's) "Eventide," a melody for strings, provoked the encore it invariably secured whenever it was performed. The cantata received every justice from the chorus and made a profound effect upon the large audience. The incoming trains brought many visitors to this Winnipeg Festival; moreover on my still further westward journey I had occasion to note the keenness of the desire for music, and to hear of the well-intentioned efforts to raise choirs. I gathered also that as communication becomes more easy, combination between the smaller towns will certainly be effected for that purpose. After the concert the Lieut.-Governor, Sir Daniel MacMillan, gave his (postponed) reception and supper, at which we were made to forget that our train started for Brandon at 7 o'clock on the following morning.

Brandon, less than a full score years old, and aptly characterized as the "Baby" of the Cycle, was reached by mid-day. After partaking of the

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Mayor's hospitality, I proceeded to meet a newly-formed choir which I was informed had hitherto never seen a baton in the air nor had sung with an orchestra. The conductor must have had much hard preliminary work, since a proportion of the singers had to be taught the time-signatures and elements of music! This "rag-time" state of matters, although not applying to all the members, might well have discouraged the stoutest heart, but our Prairie Choir was much too keen about its work to fail, and, as it proved, came out of the ordeal with distinct credit to itself and Mr. Frank B. Fenwick, the resident musician.

The success of their maiden effort (on May-day) and the manifest eagerness to establish a musical organization caused me to address the singers as the audience were moving out, and I think that my words of encouragement and thanks were as sincerely felt as they were spoken. All the seats had been disposed of two hours after the sale of tickets had been started (three weeks before), and excursion trains to bring the good folk to Brandon had to be cancelled. Owing to the foresight of the residents in outlying districts, who had taken the precaution to send money-orders previous to the opening of the sale, many of the inhabitants were excluded from a concert in their own town. But it was impossible to meet the request to repeat the performance, as we had to leave for Vancouver on the same night. The attention of the audience throughout was remarkable; the proverbial nin might have been heard to drop while we played the before-mentioned "Eventide" (with its *AAA* ending), and I might have given it even a third time.

Our eager desire to see the wonderful panorama of the "Rockies" was not gratified quite so soon as I expected, for on waking up next morning we found ourselves but thirty miles from Brandon, and likely to remain there, by reason of another wrecked freight-train in front. This became serious; the possibilities of making Vancouver in time to play on Monday evening (May 4) were fading rapidly, and gave rise to much discussion and calculation. It took from Friday night until Monday evening at 6 o'clock to reach our destination, and that was only accomplished by putting on a fearsome speed during the latter part of the journey. The return trip offered ample leisure to realize the nature of the track we had been whisked along—and be thankful. The surprising grandeur of the scenery made me forget all but the problem of keeping faith with the Vancouverians, and after consultation with my friend Harriss telegraphed to his trusty agents to

have the orchestra ready for me in another hall at 6.30. There I rehearsed until the last moment; we then proceeded to the theatre, in time to face the audience at half-past eight. The chorus I had not met, but as the work in question happened to be my own "Cotter's Saturday Night," I faced a chance, which happily proved to be no risk at all, since I found one of the largest and best choirs in the Dominion ready and able to save the situation. Nevertheless, lost time had to be recovered, and by rehearsing assiduously during the following day we were enabled to present excellent choral performances of Harriss's Festival Mass and Parry's "Ode on St. Cecilia's Day" in spite of all the alarms and excursions which had kept us so lively.

Between working hours our company found time to avail itself of the Mayor's kind offer of a drive through Stanley Park, with its huge trees, luxurious vegetation, and magnificent views of wood and water, which acted as a refreshing tonic. Nor did my "brither Scots" of the St. Andrew's and Caledonian Society omit to complete the enjoyment of my visit to the Garden City of the West by calling a merry gathering of the resident representatives of the clans.

The picturesque town of New Westminster lies somewhat more than an hour's distance by tramcar from Vancouver, and we entered it on the forenoon of May 6 in the midst of a hail-storm of tropical violence. Here his Worship Mayor Keary did the honors right royally, his profuse hospitality being exhibited in divers ingenious manners, such as by a sail and an interesting visit to a log-sawing establishment on the Fraser River, open-handed entertainments at his house, and finally by the illumination of the long and broad main street by electricity in the evening. The business of the hour was however by no means neglected. "St. Cecilia" and "The Cotter" were duly rehearsed and performed before we sailed that night for the capital of British Columbia, not without regret. Be it here said that the three choirs which had undertaken the festival work in British Columbia were uniformly good and deserving of high praise. Their brisk and genial conductors, Messrs. Fred. Dyke and J. W. Smith (Vancouver), Mr. A. E. White (New Westminster), and Messrs. Herbert Taylor and E. H. Russell (Victoria), fully earned the appreciation I feel and the thanks I give.

The German proverb "Alle guten Dinge sind Drel" appealed forcibly to me when I was informed that the steamer had started several hours after the appointed time, probably because

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It was a "special," and that our arrival in Victoria would be necessarily delayed. This third "belatement" since leaving Ontario was a less serious one, as I had the whole afternoon before me for rehearsal, and it speaks volumes for the good humor of the choirs, who on each occasion waited for us patiently, suffering the altered arrangements without a grumble.

Hereby hangs a tale which shall be unfolded for the benefit of my colleagues who happily have no knowledge of the inner workings of an Orchestral Musicians' Union. Some weeks before I arrived the manager's advance agents (to be technical) approached the professional players in Vancouver offering them engagements. On seeing some of the music to be performed (their frankness one must admire) they honestly admitted that it was beyond their powers and experience, and that the offers could not be accepted. When, however, it was stated that other players would of necessity have to be brought, an indignation meeting was forthwith held at which the odd argument was advanced that nevertheless the members of the Union ought to be allowed to play the music as well as they could! Endeavors were then made to prevent other players to appear with me.

The individual members of such a Union enjoy no independence, but play according to a scale of wage, refusing, after the manner of their kind, to work with non-unionists. I was told that on the day before we appeared on the scene a final attempt was made to dissuade the orchestra engaged from other places from playing. Fortunately the voices of these sweet charmers were ineffectual, and the strenuous endeavors to stop our concerts dwindled down to a curt refusal to let me have the services of a man (or even the instrument itself, for a consideration) to play the side-drum, without which I could hardly give my Coronation March.

Now here was an undertaking fraught with every good intention to music and musicians, one which could only result in benefiting the profession in the future, jeopardized by the action of its own members. In all probability I was better served by the absence of these men, for I believe that the least capable among them were loudest in clamoring for the "rights" of this precious Union. All this did not in the least upset my equilibrium or shorten my temper by an inch, the counterbalancing pleasures were too numerous. But had the choral forces been feeble or less well prepared the results might have been uncomfortable. As it was, the orchestra at my disposal, although exceedingly willing, had speedily to un-

learn some of the worst habits of the "lazy-faire" (as you, Mr. Editor, might observe) order, which conductors wot of to their sorrow, but at the morning performance at Victoria it earned a "bis," which did much to put it on its mettle at subsequent concerts.

The choral works performed in Victoria were Stanford's "The Revenge," Harriss's Festival Mass, Coleridge-Taylor's "The Death of Minnehaha" and Parry's "Ode on St. Cecilia's Day." In all these varied works the alert choir distinguished itself by a remarkably good quality of tone, and proved quickly responsive to my beat. Many professional musicians of both sexes sang side by side with the amateur singers during the two days' Festival, none shirking attendance at the long rehearsals. My short stay—I would fain have prolonged it—was made doubly agreeable by much attentive kindness. The Lieut.-Governor Sir Joly de Lotbinière, accompanied by many prominent residents of the city, officially attended our opening concert, entertaining us at luncheon on the following day in Government House. Nor did the Mayor and Mrs. McCandles omit to show their goodwill to the wandering minstrels during a delightful drive through the surrounding country and about the city before the last concert of the long series, which took place on the evening of May 9. With this concert (an extra one, at which Parry's and Taylor's cantatas were repeated) my pleasant duties came to an end, and after bidding farewell to many newly-found friends, like Mældune and his fellows "sadly we sailed away" in the small hours of the morning. On my way to the ship I took occasion to pay a brief visit to Mr. E. A. Russell's Male choir, yept "Orion," whose members regaled me with a few well-sung part songs and a parting verse of "Auld Lang Syne." Sunday morning saw us once more at Vancouver, and in a few hours the cry of "all aboard" notified that we were about to start on our week's journey to Montreal, cheered by the good wishes and shouts of my trusty singers of Vancouver and New Westminster.

The names of the artists who shared these experiences with me have already appeared in these jottings (for they are nothing more); but the list would be incomplete were I to forget the services of one without whom no artistic family is complete and yet is too frequently ignored, namely, the accompanist. Ability, modesty and good humor are not invariably companions, but they meet in the person of my reliable friend Mr. Arthur Dorey (a Londoner resident in Ottawa, and organist of the Cathedral there), whose loyal help will be remembered by us all.

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After quitting the venerable city of Quebec (whose beauties were shown me by M. A. Lavigne, an amiable cicerone and one of our associate conductors) there was ample leisure on the homeward journey to ruminate. And a resume of the conditions under which the thirty-six concerts were given, as well as their possible results, shall serve as conclusion to these traveller's notes. In spite of the difficulties and defects attendant upon an initial attempt to successfully carry out so extensive an undertaking, the fact remains that fairly large numbers of important choral and instrumental works by G. J. Bennett, Cliffe, Coleridge-Taylor, Corder, Cowen, Elgar, German, MacCunn, Parry, Stanford, Sullivan and Wallace (William) have been introduced to an entire continent.

Blades of grass have been made to grow where none grew before. Inasmuch as fourteen choirs were called into existence. Professional orchestras have been heard in places for the first time (e.g., Winnipeg, Brandon, and Moncton), and a general impetus given to music from one end of the Dominion to the other. This in no way detracts from the acknowledged value of the efforts, past and present, made by my able and amiable professional friends who exert their influence in the interest of the art in the capitals of the Provinces of Nova Scotia, Quebec and Ontario. They have already done much, and will accomplish more. But it needed a combined and far-reaching effort, such as this undoubtedly has been, to cover the vast territory and to similarly affect so many fresh fields and pastures new.

The egg was not made to stand on end without thought, careful preparation, risk and, above all, enthusiasm; and moreover it had been a hatching for nearly two years before the experiment was tried. General interest had to be aroused, the influence and weight of the authorities gained, and I dare say the idea that the scheme might be but a mere financial speculation may also have had to be combated. This it could hardly be, as an enumeration of the many obstacles might well show, were it within my province to do so. Fresh choral bodies were formed, practice halls were rented months before, experienced musicians were engaged for the preparatory work, orchestras brought from different points, and a small army of faithful honorary secretaries enlisted. Furthermore, the building of platforms in theatres and halls where no accommodation for large bodies of performers existed, and the arrangements for supplies of music, were by no means trifling or minor considerations.

All this had been thought out and prepared when I arrived on the other side (at the end of March), and carried through without a hitch by an English musician, who took the entire responsibility upon himself, Charles A. E. Harriss to wit. Matters ran as smoothly as human ingenuity could foresee, and the general result has proved the ripeness of the moment for the combined effort which has been made under his auspices. When I left (and since then many similar communications have been forwarded) meetings were being called in order to make arrangements for a continuance of the work anent a future Festival. Meanwhile Mr. Harriss has publicly announced his intention of instituting a series of choral competitions, as we know them in England and Wales, so that other choirs may be raised in the quickly-spreading towns in the outlying districts and a healthy rivalry between those already existing be established.

The weak point of the whole scheme was created by the unfortunate necessity for employing more than one orchestra. Those I conducted had to be brought to the nearest possible points on account of the many long stretches of land to be traversed upon which there are no large towns, and the obviously huge expense thereby incurred. This crux overcome, less frequent and more leisurely rehearsals will be secured, the performances will gain in refinement, and the choirs made more confident. Much of the great strain upon all concerned would thus be relieved, and on another occasion I doubt not but that this will be done. There is better sport to be had in Canada than the killing of orchestras.

My professional colleagues realized the importance and value of the movement and proved most helpful on all occasions. The choirs were receptive and ready for any amount of work. The standard of public taste is certainly no lower than our own, indeed the strongest and best music received the most appreciation, and warm encouragement is freely given to any honest effort which is untainted by affectation. More than once the tempter—assuming for the nonce the shape of an interviewer—besought me to name the best Canadian choir within my ken; but I confess it was real inability to do so rather than the profound diplomacy with which I was credited that saved me from falling into his subtle snare. The varying numbers of the choirs, the amount of their experience and the general conditions of their surroundings differed too much to allow me to give an opinion of any real value. Had I however been able to do so, I frankly admit that I would have withheld any

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such statement. No good purpose would have been served by arousing discussion (or worse) when all were eager to do their utmost in the good cause.

I perceived little or no difference between Canadian and home choirs, except that, in the majority of cases, the latter have of course the advantage of a much longer and wider experience. But in respect of zealous enthusiasm, energy and the desire to learn, the choristers of the Dominion need take no "back seats." On that head at least I may permit myself to give an opinion as sincere as it is deserved.

Very faithfully yours,

A. C. MACKENZIE.

EDITORIAL.

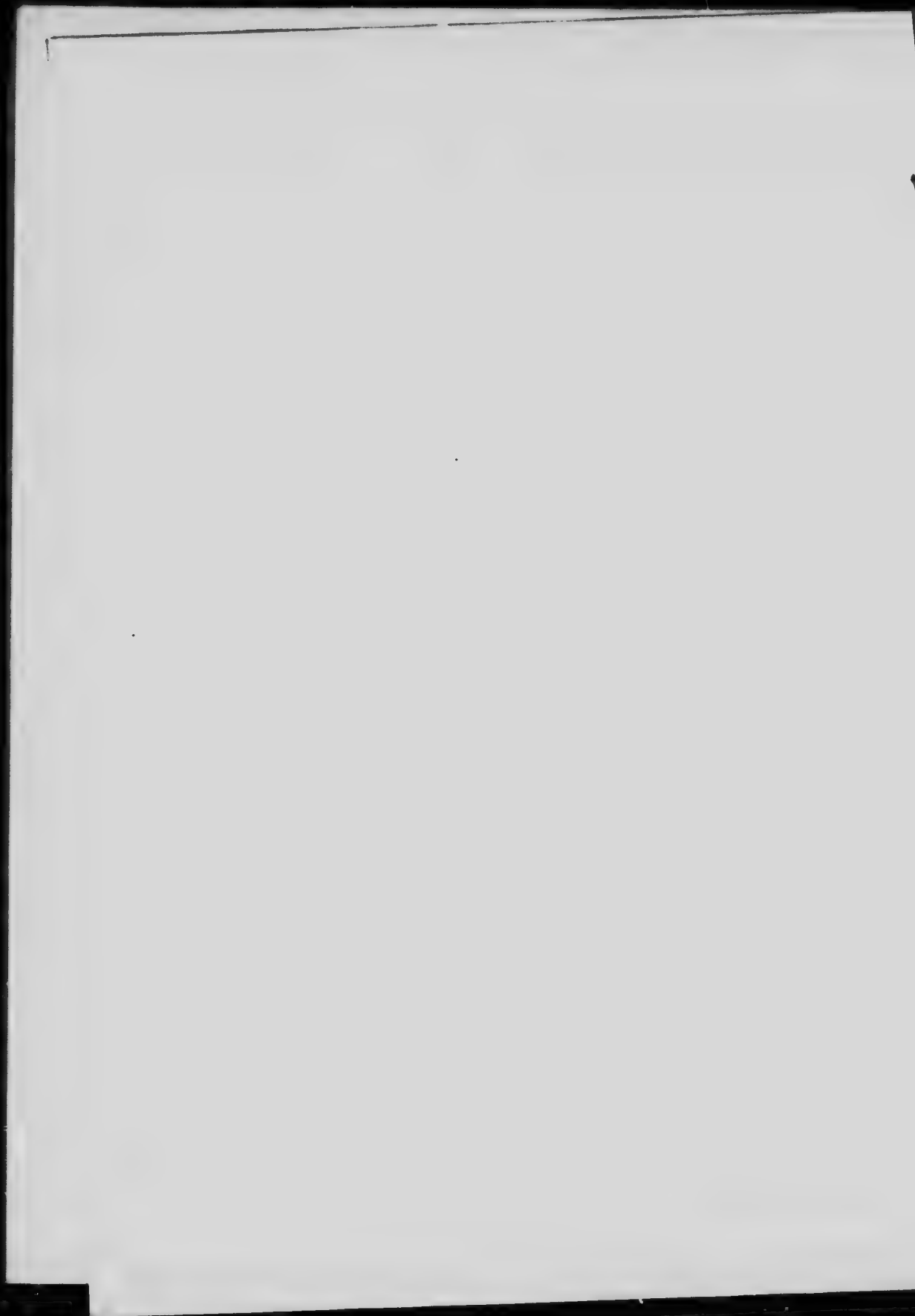
FROM THE MUSICAL TIMES, LONDON, ENG.

Sir Alexander Mackenzie contributes the third and last of his graphic and interesting letters on his Canadian tour. That it has been an unqualified success is evident to all concerned and to sundry others who have watched the course of events from afar. The Cycle of the Musical Festivals has not only accomplished good all round, but it has

created an untold interest in music throughout the Dominion. Canada is full of musical possibilities, and the visit of Sir Alexander has been the means of putting life into many new organizations, and doubtless has kindled fresh enthusiasm in previously existing societies whose excellent work he has not omitted to cordially acknowledge in these columns.

The untiring zeal of Mr. Charles A. E. Harriss, of Ottawa—who devoted two whole years to perfecting the arrangements—calls for acknowledgment in terms of highest appreciation, and he thoroughly deserves all the kudos which resulted from his splendid organization of the scheme. To Sir Alexander Mackenzie heartiest thanks are due—with a special chord of gratitude on the part of his "brither" British composers—together with felicitations on his splendid achievement. Sir Alexander has said very little in his letters about his own compositions, but we have means of knowing that he scored heavily in the heartiness with which they were everywhere received. Finally, the stack of Canadian newspapers lying on our table forms a full chorus of appreciative testimony, free from any discordant note, to the manner and matter of the scheme so admirably organized by Mr. Harriss, and conducted with so much tact, efficiency and enthusiasm by the genial Principal of the Royal Academy of Music.





ST. JOHN

STANFORD



FIRST CYCLE OF
**MUSICAL
FESTIVALS**

of the
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harris

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music, London



MACKENZIE





First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

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the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal composition while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in St. John, N.B., March 31st and April 1st, which inaugurate the Cycle in your city, you are asked to subscribe for as many seats as you may desire, the prices of which are \$1.50, \$1.00 and 75c, according to location.

For artistic results the Festivals will be held in the Opera House, which must be filled to its capacity on each occasion to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

St. John, N.B., Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., I.C., D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY VICE-PRESIDENT:

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G., LL.D., P.C., D.L.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

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The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of New Brunswick
The Honourable L. J. Tweedie, Premier of New Brunswick
His Worship the Mayor of St. John, N.B.
The Right Rev. Lord Bishop of Fredericton
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willels, M.A., D.C.L., President, King's College, Windsor, N.S.
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Hon. A. G. Blair, Minister of Railways
Mr. Justice Barker
Rev. B. C. Borden
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Dr. Frink
C. B. Foster, Esq.
P. R. Fairweather, Esq.
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Hon. J. D. Hazen, K.C., M.P.P.
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G. A. Horton, Esq.
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W. W. Hubbard, Esq.
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F. A. Jones, Esq.
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Alderman Millidge
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Hon. Geo. Robertson, M.P.P.
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J. M. Robinson, Esq.
Alderman T. B. Robinson
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F. G. Spencer, Esq.
J. A. Sinclair, Esq.
W. E. Stavart, Esq.
Chief Justice Tuck
R. Thomson, Esq.
W. H. Thorne, Esq.
C. D. Trueman, Esq.
W. H. Trueman, Esq.
H. C. Tilley, Esq.
L. P. D. Tilley, Esq.
H. F. Tippet, Esq.
Mr. Justice Wells
Mr. Justice Wedderburn
J. E. Wilson, Esq.
Dr. T. Walker, President St. George's Society
A. H. Warwick, Esq.
H. E. Wardroper, Esq.
Dr. T. Walker, Jr.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

FESTIVAL COMMITTEE:

President—A. O. Skinner

Mr. Justice Forbes
J. B. Gillespie
A. H. Lindsay
F. W. Fraser

Mayor Crawford
J. G. Rainnie
A. G. Burnham
J. N. Sutherland

Rev. A. G. H. Dicker
J. A. Kelley
W. R. Turnbull
G. McSorley
J. J. Foote

Hon. Secretary—R. G. Allan

OPERA HOUSE, ST. JOHN, N.B.

ST. JOHN, N.B., MUSICAL FESTIVAL

TUESDAY AND WEDNESDAY,

March 31st and April 1st, 1903

at 8 p.m.

Artistes:

SOPRANO

ETHEL WOOD.

of the St. John Festival Chorus

and has sung at the St. John Festival Chorus since 1901.

TENOR

WILFRID VIRGO

of the St. John Festival Chorus

and has sung at the St. John Festival Chorus since 1901.

BASS

REGINALD DAVIDSON

of the St. John Festival Chorus

and has sung at the St. John Festival Chorus since 1901.

The Montreal Goulet Symphony Orchestra

AND

MONS. GOULET.

THE ST. JOHN FESTIVAL CHORUS

ONE HUNDRED AND TWENTY-FIVE VOICES.

ASSOCIATE CONDUCTOR

MR. JAMES S. FORD.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

PRICES — \$1.50, \$1.00 and 75c. gallery, 50c. Outside application for seats should be made to the Hon. Secretary, R. G. ALLAN, 106 Elliot Row, St. John, N.B., accompanied by cheque or money order. See advertisements for special train.

Tuesday, March 31st

AT 8 P.M.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Air—"Come, Marguerita, Come" *A. Sullivan*

From The Martyr of Antioch)

WILFRID VIRGO

Two English Dances—In the older style *F. H. Cowen*

a) Stately Dance

b) Country Dance

ORCHESTRA

Recit. and Air—"O Peaceful Night" *F. H. Cowen*

From St. John's Eve)

ETHEL WOOD

Ouverture—"The Little Minister" *A. C. Mackenzie*

ORCHESTRA

Songs—From the "Lords of the Sea" *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Melody for Strings—"Eventide" *S. J. Bennett*

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*

(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

PART II.

"The Banner of St. George" . *Ed. Elgar*

A Ballad For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, The St. John's Festival Chorus and Orchestra.

Wednesday, April 1st

AT 8 P.M.

PART I.

The National Anthem

Overture—"The Naiades" *Sterndale Bennett*

ORCHESTRA

Intermezzo—From "The Sleeping Beauty" . . . *F. H. Cowen*
Orchestra with Tenor Solo

WILFRID VIRGO

Two Characteristic Pieces *Ed. Elgar*

- (a) Serenade Mauresque
- (b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

Air—"Mignon" *Goring Thomas*

ETHEL WOOD

Music to Henry VIII *Ed. German*

- (a) Overture
- (b) Intermezzo (Act III.)
- (c) Procession March

ORCHESTRA

Three Sonnets by Shakespeare *A. C. Mackenzie*

- 1) "When in disgrace"
- 2) "The forward violet"
- 3) "Shall I compare Thee?"

REGINALD DAVIDSON

Air—"O Vision Entrancing" *Goring Thomas*
(From Esmeralda)

WILFRID VIRGO

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

PART II.

"Hiawatha's Wedding Feast"

Coleridge Taylor

A Cantata for Soprano and Baritone Solo, Chorus and Orchestra.

Ethel Wood, Reginald Davidson, The St. John's Festival Chorus and Orchestra.



2 2 2 2 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
St. John.....	(150	*Festival Chorus	March 31	J. S. Ford	{ Montreal Symphony Orchestra }
"	(150	* " " "	April 1	"	
Moncton	100	*Festival Chorus	" 2	G. H. Brown.....	"
Halifax	(150	Orpheus Society	" 3	C. H. Porter.....	"
"	(150	" " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	{ Chicago Symphony Orchestra }
Brantford	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London	300	*Festival Chorus	" 15	R. Pococke.....	"
Toronto	(350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington	"
"	(300	" " "	" 17	" " "	"
"	300	*National Festival Chorus.	" 18	Dr. A. Ham	"
Ottawa	(200	Choral Society..	" 20	J. E. Birch	"
"	(200	" " "	" 21	"	"
Montreal	(300	*Festival Chorus	" 22	C. A. E. Harris.....	"
"	(300	* " " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg	(250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
"	(250	* " " "	" 30	" " "	
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver	(250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
"	250	* " " "	" 5	" " "	
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria	(250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " " "	" 8	" " "	"
"	250	* " " "	" 9	" " "	"
	3,650				

*Festival Choruses newly organized for this cycle.

**List of British Works to be performed
in Canada during the Cycle of
Musical Festivals**

ORCHESTRAL

CHOIR WORKS

1894-1895

1896-1897

1898-1899

1899-1900 composed

1900-1901 the king

MONCTON



STANFORD

WIND

WOODWIND

VIOLIN

VIOLA

VIOLONCELLO

VIOLONCELLO

MACKENZIE

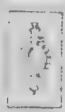
FIRST CYCLE OF MUSICAL FESTIVALS

of the — — —
DOMINION OF CANADA
MAY 31ST TO MAY 9TH 1903

HONORARY PRESIDENT
His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS
Charles A. E. Harriss

CONDUCTOR
Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D., F.R.A.M.
President of the Royal Academy of
Music, London





A. C. MacKaye



First Cycle of Musical Festivals



HE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

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For the Festival to be held in Moncton, April 2nd, which will be one evening performance, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c, according to location.

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CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

Moncton Musical Festival

PRESIDENT:

**HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL**

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY VICE-PRESIDENT:

**THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
G.C.M.G., LL.D., P.C., D.L.**

HONORARY PATRON:

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PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of New Brunswick
The Honourable J. L. Tweedie, Premier of New Brunswick
His Worship the Mayor of Moncton, N.B.
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

OPERA HOUSE, MONCTON, N.B.

MONCTON MUSICAL FESTIVAL

WEDNESDAY, APRIL 2nd, 1903

at 8 p.m.

Artists:

SOPRANO

ETHEL WOOD.

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

TENOR

WILFRID VIRGO

(OF LONDON)

and British Musical Festivals.

BASS

REGINALD DAVIDSON

(OF LONDON)

and British Musical Festivals.

The Montreal Goulet Symphony Orchestra

AND

MONS. GOULET.

MONCTON FESTIVAL CHORUS

ONE HUNDRED VOICES.

ASSOCIATE CONDUCTOR

G. HAROLD BROWN.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

PRICES:—\$1.50, \$1.00 and 75c to the Festival Evening performance.
Outside applications for seats should be made to **A. E. HOLSTEAD,**
Hon. Secretary, Moncton, N.B., accompanied by cheque or money
order.

Programme

PART I.

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Air—"Come, Marguerita, Come" *A. Sullivan*

(From The Martyr of Antioch)

WILFRID VIRGO

Two English Dances—In the olden style *F. H. Cowen*

- (a) Stately Dance
- (b) Country Dance

ORCHESTRA

Air—"Mignon" *Goring Thomas*

ETHEL WOOD

Overture—"The Little Minister" *A. C. Mackenzie*

ORCHESTRA

Songs—From the "Lords of the Sea" *W. Wallace*

- (a) "Nest thee, my bird"
- (b) "The Swordsman"

REGINALD DAVIDSON

Melody for Strings—"Eventide" *J. S. Bennett*

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*

(From Kenilworth)

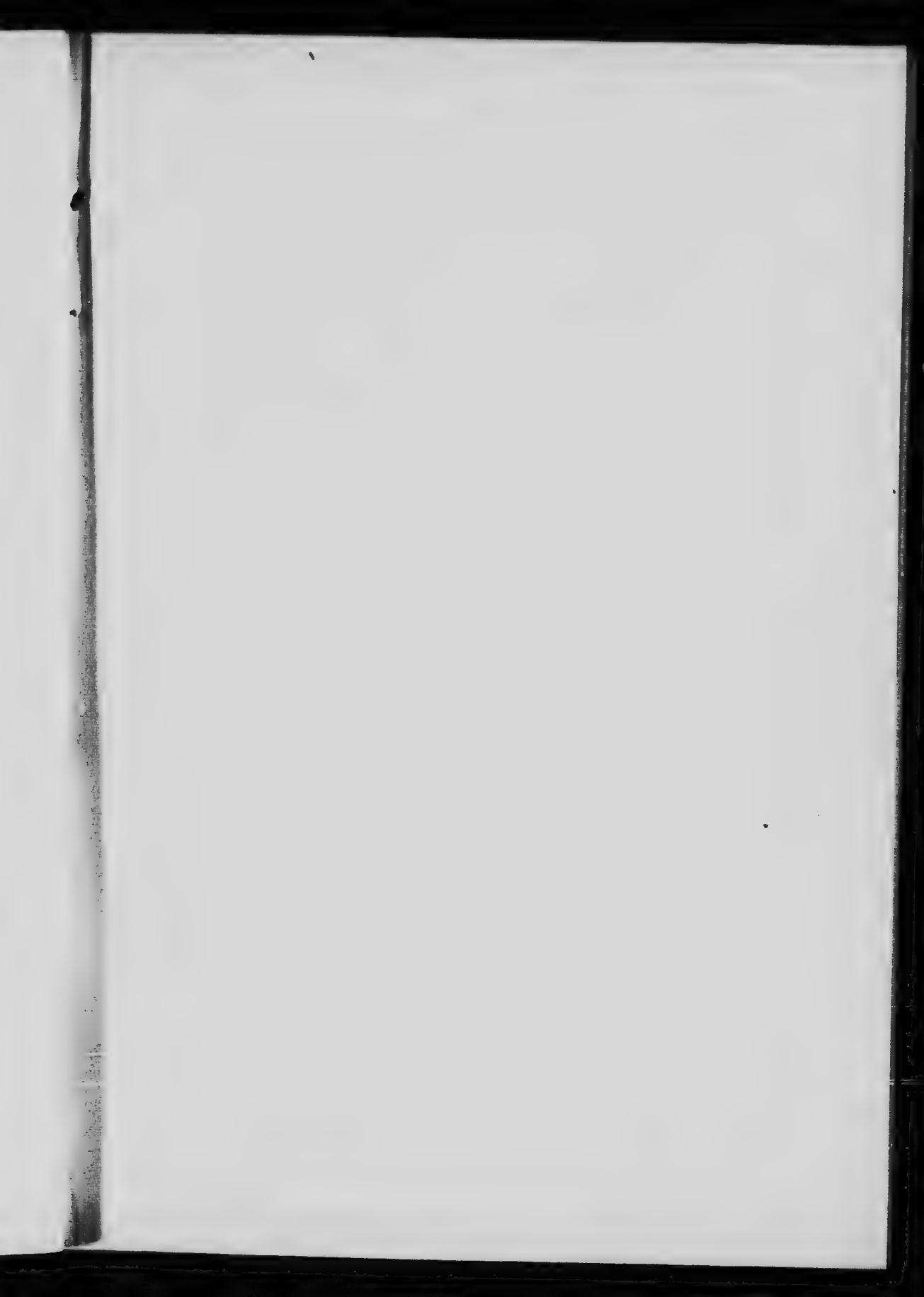
ETHEL WOOD AND WILFRID VIRGO

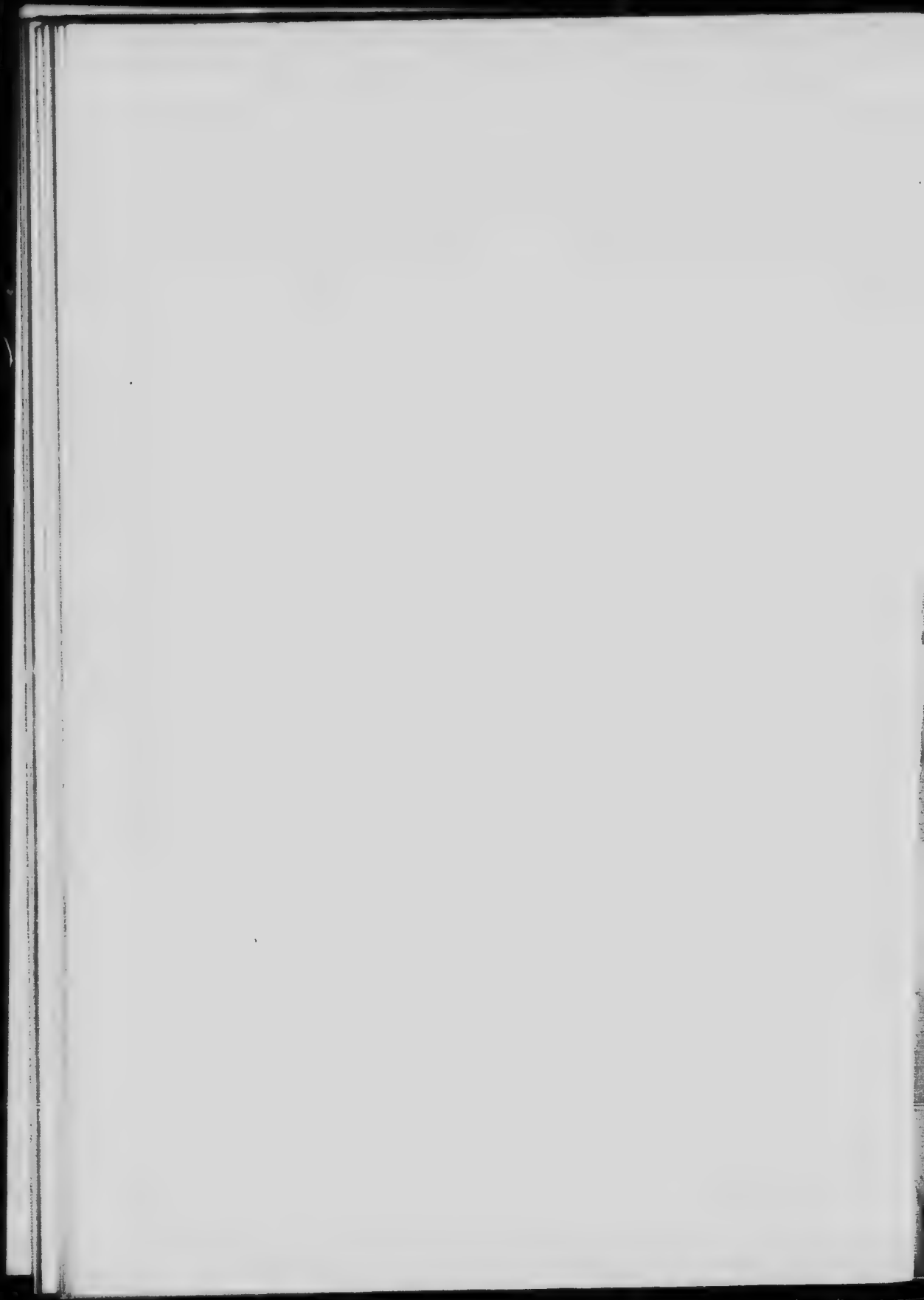
PART II.

"The Banner of St. George" . *Ed. Elgar*

(A Ballad For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, The Moncton Festival Chorus and Orchestra.





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Halifax	150	Orpheus Society	March 31	C. H. Porter.....	(Montreal Symphony)
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St. John	150	*Festival Chorus	" 3	J. S. Ford	"
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Woodstock.....	150	*Festival Chorus	" 15	I. H. Chadfield, Mus. Bac	"
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Toronto	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington ..	"
"	300	" "	" 17	"	"
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"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.....	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas.....	(Minneapolis)
"	250	* " "	" 30	"	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	(Portland and)
"	250	* " "	" 5	"	(Seattle Orchestra)
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	"	"
"	250	* " "	" 9	"	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1 Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Ouverture "Prospero"
E. GERMAN	Gipsy Suite
E. CHITT	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Ouverture "Di Bello"
H. MACCUNN	Ouverture "Ship o' the Fiend" Ouverture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day" Ballade "La Belle Dame sans Merci" Two Scottish Rhapsodies Ouverture "Cricket on the Hearth" Ouverture "Britannia" Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"St. Cecilia's Day"
ELGAR	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
SCOTT	"The Revenge" "The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MCCUNN	"The Cotter's Saturday Night" "The Dream of Jubal"

SONGS

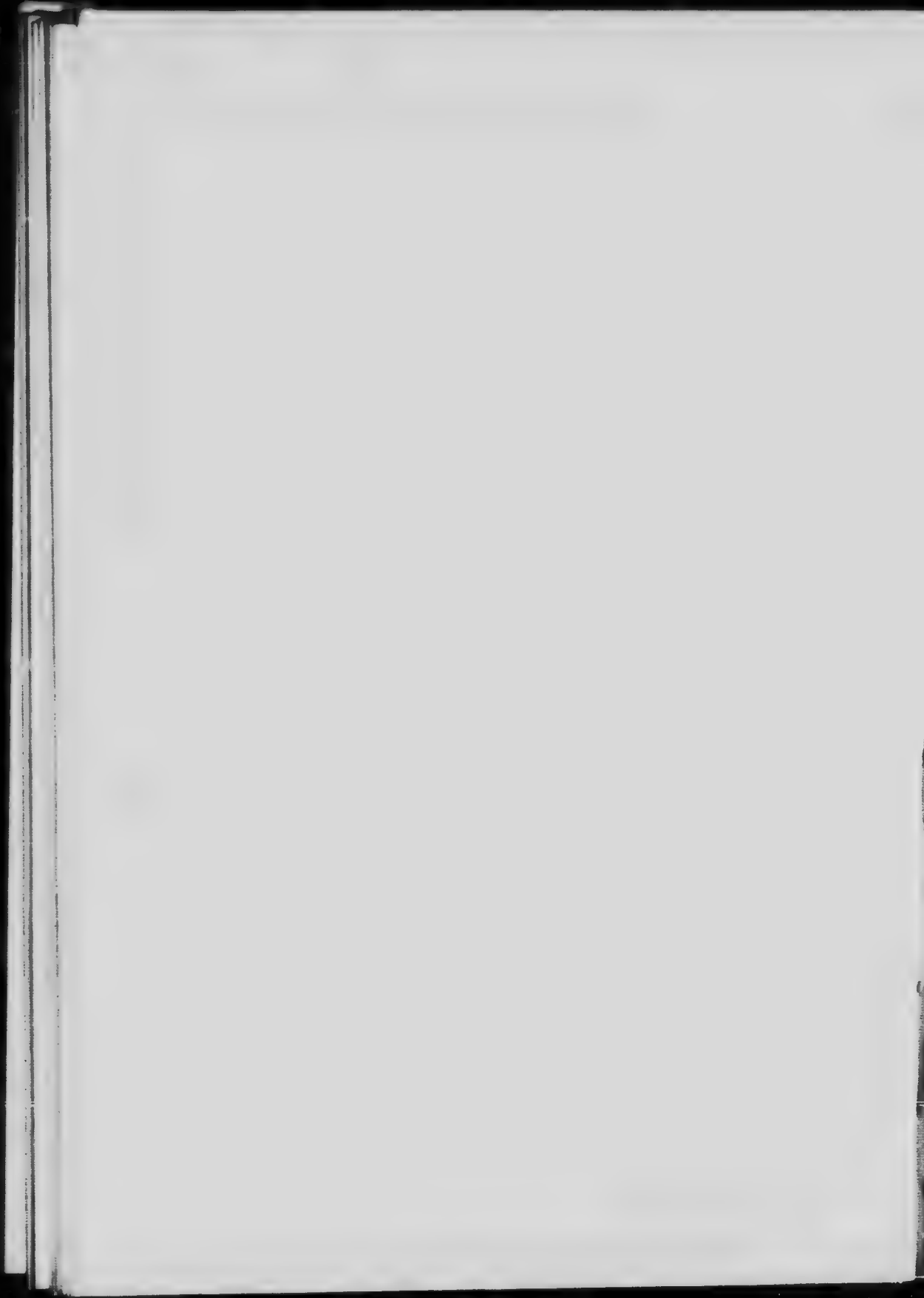
SCENES

DUETS

HARRISS	Coronation Mass Edward VII (composed for these Festivals)
	(by permission of His Majesty the King)
	Festival Mass
	Choruses from "Torquil"

April 3 & 4

HALIFAX



STANFORD

COWEN

MULLIN

SULLIVAN

PARRY

GERMAN

LIGAR

FIRST CYCLE OF
**MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music London



MACKENZIE





First Cycle of Musical Festivals



HE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for " Greater Music " throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring " Cycle of Musical Festivals of the Dominion of Canada " in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Halifax, April 3-4, which will be two evening and one afternoon performances, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c. for the Evening Festival Concerts, and \$1.00, 75c. and 50c. for the Festival Matinee on Saturday afternoon, according to location. For artistic results the Festival will be held in the Academy of Music, which must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

MARNSCLIFFE, OTTAWA, February, 1903

Halifax Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY VICE-PRESIDENT:

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
G.C.M.G., LL.D., P.C., D.L.

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The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of Nova Scotia
The Honourable G. H. Murray, Premier of Nova Scotia
His Worship the Mayor of Halifax
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., L.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
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Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

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The Orpheus Club

Established 1883

Incorporated 1901

taking part this year in the Cycle of Musical Festivals of the Dominion of Canada

W. H. Troop, President
C. H. Porter, Conductor

John Neville, Treasurer
C. B. Wikel, Associate Conductor

T. L. E. Piers, Secretary
F. J. Payne, Accompanist

COMMITTEE:

Geo. E. Boak
F. S. West

Thos. Mitchell
Dr. Milsom

R. Norman
W. A. Henry

Jas. Slayter

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Herriot Levy
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P. F. Martin
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Stephen Mitchell
Jas. Morrow
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J. A. McInnes
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H. M. Rosenberg
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H. J. Walsh
W. W. Walsh
W. N. Wickwire
Mrs. Jos. Wood
Mrs. M. Wallace
J. Zwicker

ACADEMY OF MUSIC, HALIFAX, N.S.

HALIFAX MUSICAL FESTIVAL

Friday and Saturday, April 3rd and 4th, 1903
at 8 p.m.

Saturday, April 4th
at 2.30 p.m.

Artistes:

SOPRANO

ETHEL WOOD.

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals)

TENOR

WILFRID VIRGO

(OF LONDON)

and British Musical Festivals

BASS

REGINALD DAVIDSON

(OF LONDON)

and British Musical Festivals.

The Montreal Goulet Symphony Orchestra

AND

MONS. GOULET.

HALIFAX ORPHEUS CLUB

ONE HUNDRED VOICES.

ASSOCIATE CONDUCTOR

MR. CHARLES H. PORTER.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

PRICES:—\$1.50, \$1.00 and 75c to the Festival Evening performances
\$1.00, 75c. and 50c to the Festival Matinee. Outside applications
for seats should be made to W. J. METCALFE, Academy of Music, or
A. S. CLARKE, Hon. Secretary, Halifax, accompanied by cheque or
money order.

Friday, April 3rd

AT 8 P.M.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

"The Revenge"—(A Ballad of the Fleet)

C. V. Stanford

For Chorus and Orchestra.

THE ORPHEUS CLUB

Recit. and Air—"O Peaceful Night" *F. H. Cowen*

(From "St. John's Eve")

ETHEL WOOD

Two Characteristic Pieces *Ed. Elgar*

(a) Serenade Mauresque

(b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

PART II.

"St. Cecilia's Day"—Ode *C. H. H. Parry*

For Soprano and Baritone Soli, Chorus and Orchestra.

Ethel Wood, Reginald Davidson, and The Orpheus Club.

Air—"Onaway, awake beloved" *Coleridge Taylor*

(From *Hiawatha*)

WILFRID VIRGO

Two English Dances—In the olden style *F. H. Cowen*

(a) Stately Dance

(b) Country Dance

ORCHESTRA

Songs—From the "Lords of the Sea" *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Overture—"Di Ballo" *A. Sullivan*

ORCHESTRA

Saturday, April 4th

AT 2.30 P.M.

PART I.

The National Anthem

Overture—"The Naiades" *Sterndale Bennett*

ORCHESTRA

Three Sonnets by Shakespeare *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

REGINALD DAVIDSON

Air—"Mignon" *Goring Thomas*

ETHEL WOOD

Music to Henry VIII *Ed. German*

- (a) Overture
 - (b) Intermezzo (Act III.)
 - (c) Procession March
-

PART II.

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Song—"Come, Marguerita, Come" *A. Sullivan*

(From The Martyr of Antioch)

WILFRID VIRGO

Melody for Strings—"Eventide" *S. J. Bennett*

ORCHESTRA

Overture—"The Little Minister" *A. C. Mackenzie*

ORCHESTRA

Saturday, April 4th

AT 8 P.M.

PART I.

The National Anthem

Festival Mass . . . *Ch. A. E. Harriss*

Dedicated by gracious permission to Her Excellency The
Countess of Minto.

Tenor Solo, Chorus and Orchestra.

Wilfrid Virgo and The Orpheus Club.

Intermezzo—From "The Sleeping Beauty" . . . *F. H. Cowen*
Orchestra and Tenor Solo (*ad lib.*)

WILFRID VIRGO

Song—"Hiawatha's Vision" . . . *Coleridge Taylor*
(From Hiawatha)

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" . . . *A. Sullivan*
(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

PART II.

Overture—"The Cricket on the Hearth" . . . *A. C. Mackenzie*
(From the Opera.)

ORCHESTRA

Aria

ETHEL WOOD

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*
(From Esmeralda)

WILFRID VIRGO

"The Banner of St. George"—A Ballad
Ed. Elgar

(For Soprano Solo, Chorus and Orchestra.)

Ethel Wood and The Orpheus Club.

FESTIVAL DATA

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
St. John.....	150	*Festival Chorus	March 31	J. S. Ford	{ Montreal Symphony Orchestra }
"	150	* " "	April 1	"	
Moncton	100	*Festival Chorus	" 2	G. H. Brown.....	"
Halifax	150	Orpheus Society	" 3	C. H. Porter.....	"
"	150	"	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris...	{ Chicago Symphony Orchestra }
Brantford	200	*Festival Chorus	" 14	H. K. Jordan.....	
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	300	*Festival Chorus	" 18	R. Pococke	"
Toronto	350	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
"	300	"	" 17	"	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society..	" 20	J. E. Birch	"
"	300	"	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harris..	"
"	300	"	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reynet, Mus. Bac.....	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas.....	{ Minneapolis Orchestra }
"	250	"	" 30	"	
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	{ Portland and Seattle Orchestra }
"	250	"	" 5	"	
New Westminster..	150	*Festival Chorus	" 6	A. E. White.....	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	"	" 8	"	"
"	250	"	" 9	"	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture " Prospero "
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from " Gerontius "
A. SULLIVAN	Overture " Di Ballo "
H. MACCUNN	Overture " Ship o' the Fiend "
"	Overture " Land of the Mountain and the Flood "
A. C. MACKENZIE	Suite " London Day by Day "
"	Ballade " La Belle Dame sans Merci "
"	Two Scottish Rhapsodies
"	Overture " Cricket on the Hearth "
"	Overture " Britannia "
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	" St. Cecilia's Day "
"	" Blest Pair of Sirens "
COLERIDGE TAYLOR	" The Death of Minnehaha " (Hiawatha, Part 2)
STANFORD	" The Revenge "
"	" The Battle of the Baltic "
ELGAR	" The Banner of St. George "
SULLIVAN	" The Golden Legend "
MACKENZIE	" The Cotter's Saturday Night "
"	" The Dream of Jubal "

SONGS

SCENES

DUETS

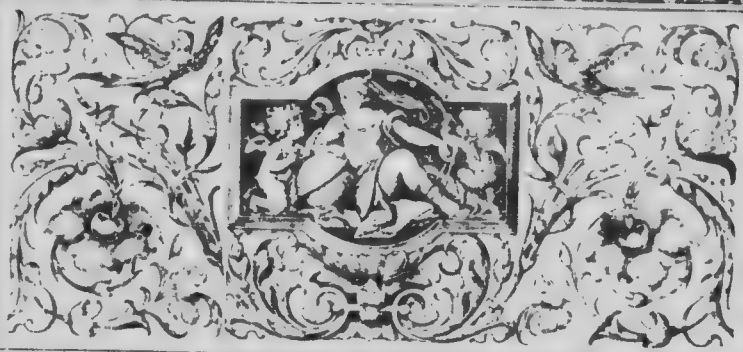
HARRIS	" Coronation Mass Edward VII " (composed for these Festivals)
"	By gracious permission of His Majesty the King)
"	" Festival Mass "
"	Choruses from " Torquil "

HAMILTON

STANFORD

COWEN

MACCAY



SULLIVAN

PARRY

FIRST CYCLE OF
**MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music, London

GERMAN

LIOR



MACKENZIE



A. C. MacKinnon

First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of

FIRST CYCLE OF MUSICAL FESTIVALS

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FIRST CYCLE OF MUSICAL FESTIVALS

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For the Festival to be held in Hamilton, April 13, which include one evening and one afternoon performance, the prices for the reserved seats for the Evening Festival will be \$1.50, \$1.00, 75c. For the Festival Matinee, 50c everywhere. The Festival will be held in the Drill Hall, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSLIFFE, OTTAWA, February, 1903.

Hamilton Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

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His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of Hamilton
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

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HER EXCELLENCY THE COUNTESS OF MINTO.

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CHARLES A. E. HARRISS

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Hon. Secretary—James F. Morrissey.

Chairman—Bruce A. Carey.

A. Alexander
Sidney J. English
Harry W. Hudgin
Dr. C. L. M. Harris

James Johnson
Miss Annie Mann
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Mrs. Martin-Murphy

Miss M. McHenry
Mrs. Geo. S. Pappa.
Edwin Skedden
John R. Woddell

DRILL HALL, HAMILTON.

HAMILTON MUSICAL FESTIVAL

EASTER MONDAY, APRIL 13, 1903

at 2.30 p.m. and at 8 p.m.

Artistes:

SOPRANO

ETHEL WOOD

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

TENOR

WILFRID VIRGO.

(OF LONDON)

BASS

REGINALD DAVIDSON.

(OF LONDON)

Solo-Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS)

AND

ADOLPHE ROSENBECKER.

HAMILTON FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE CONDUCTOR

DR. C. L. M. HARRIS.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Prices—Festival Evening Performance, \$1.50, \$1.00. 75c.

FESTIVAL MATINEE, FIFTY CENTS EVERYWHERE.

Monday Afternoon

AT 2.30 O'CLOCK.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Air—"Onaway, awake beloved" *Coleridge Taylor*
(From *Hiawatha's Wedding Feast*)

WILFRID VIRGO

Aria—"O Peaceful Night" *F. H. Cowen*
(From *St. John's Eve*)

ETHEL WOOD

Tarantella—"The Revel" *Ed. German*
(From *Gipsy Suite*)

ORCHESTRA

PART II.

Symphony—"The Irish" *C. V. Stanford*

- (1) Allegro moderato
- (2) Allegro molto vivace
- (3) Andante con moto
- (4) Allegro moderato

ORCHESTRA

Songs—From the "Lords of the Sea" *W. Wallace*

- (a) "Nest thee, my bird"
- (b) "The Swordsman"

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

Scottish Rhapsody—(No. 1) *A. C. Mackenzie*

ORCHESTRA

Monday Evening

AT 8 O'CLOCK.

PART I.

The National Anthem

Coronation Ode *F. H. Cowen*

Ethel Wood, Hamilton Festival Chorus and Orchestra.

Overture—"Prospero" *F. Corder*

ORCHESTRA

Recit. and Air—"O Vision Entrancing" *Goring Thomas*
(From *Esmeralda*)

WILFRID VIRGO

"The Cotter's Saturday Night"

A. C. Mackenzie

Hamilton Festival Chorus and Orchestra.

PART II.

"St. Cecilia's Day"—Ode *C. H. Parry*

Ethel Wood, Reginald Davidson, Hamilton Festival Chorus
and Orchestra.

Irish Rhapsody (No. 1) *C. V. Stanford*

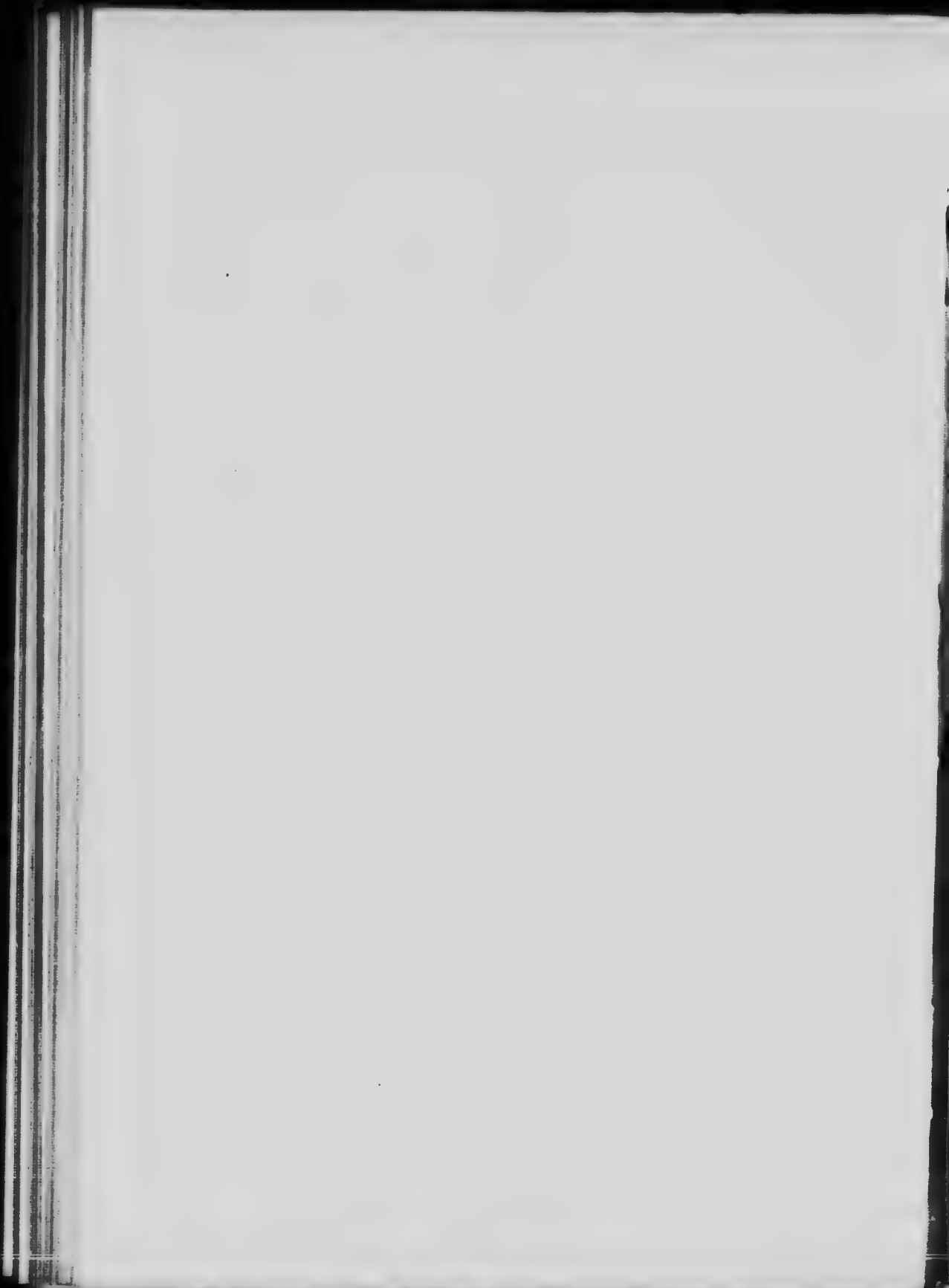
ORCHESTRA

Air—"Come, Marguerita, Come" *A. Sullivan*
(From *The Martyr of Antioch*)

WILFRID VIRGO

Overture—"Di Ballo" *A. Sullivan*

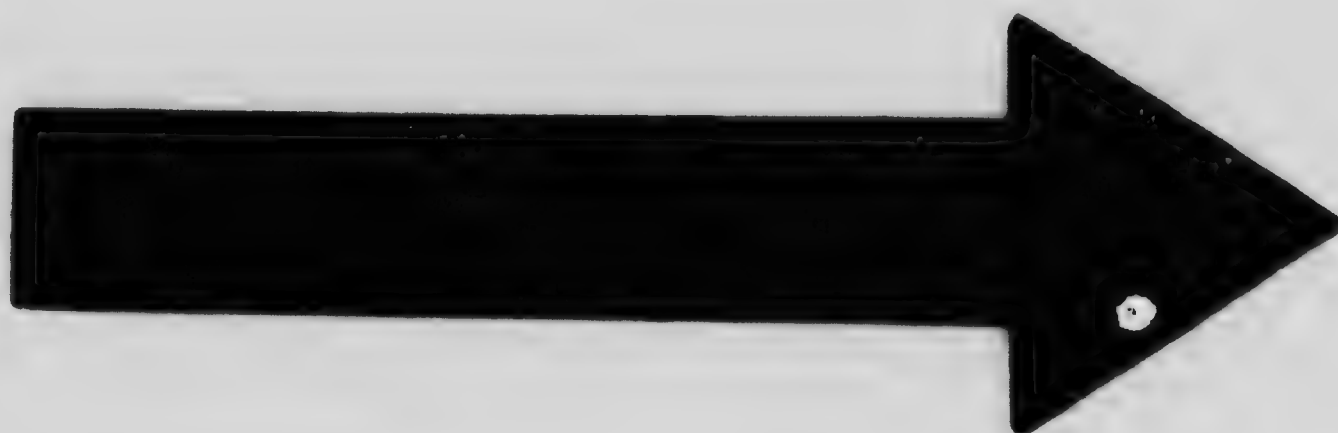
ORCHESTRA



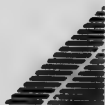
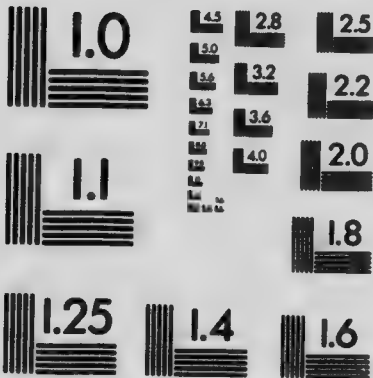
2 2 2 2 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	(Montreal)
"	150	"	April 1	"	(Symphony)
Moncton	100	Festival Chorus	"	G. H. Brown	(Orchestra)
St. John	150	Festival Chorus	"	J. S. Ford	"
"	150	"	"	"	"
Hamilton	200	*Festival Chorus	"	Dr. C. L. M. Harris	(Chicago)
Brantford	200	*Festival Chorus	"	H. K. Jordan	(Symphony)
Woodstock	150	*Festival Chorus	"	H. H. Chadfield, Mus. Bac.	(Orchestra)
London	200	*Festival Chorus	"	R. Pascoe	"
Toronto	1,000	Toronto Festival Chorus	"	Dr. F. H. Torrington	"
"	1,000	"	"	"	"
"	200	*National Festival Chorus	"	Dr. A. Ham	"
Ottawa	1,000	Choral Society	"	F. E. Birch	"
"	1,000	"	"	"	"
Montreal	1,000	*Festival Chorus	"	C. A. E. Hariss	"
"	1,000	"	"	G. Couture	"
"	200	Oratorio Society	"	H. Reyner, Mus. Bac.	"
Winnipeg	1,250	Festival Chorus	"	Rhys Thomas	(Minneapolis)
"	1,250	"	"	"	(Orchestra)
Brandon	150	Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	1,250	*Festival Chorus	"	F. Dykes and H. Smith	(Portland and)
"	1,250	"	"	"	(Seattle)
New Westminster	150	*Festival Chorus	"	A. E. White	(Orchestra)
Victoria	1,250	*Festival Chorus	"	Geo. Taylor and H. Russell	"
"	1,250	"	"	"	"
"	1,250	"	"	"	"
	3,650				

*Festival Choruses newly organized for this cycle



(ANSI and ISO TEST CHART No. 2)



1653 East Main Street
Rochester, New York 14609 USA
(716) 482 - 0300 - Phone
(716) 288 - 5989 - Fax

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Fish Rhapsody, No. 1 Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CHITT	Ballade from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Best Pair of Shoes"
COLLIERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Plague of the Little"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Corners Saturday Night"
"	"The Dream of Jubal"

SONS

SCENES

DUETS

HAYDN	"Coronation Mass Edward VII" (composed for the Festival)
"	"Te Deum" (written for His Majesty the King)
"	Festival Mass
"	Choruses from "Torquil"

BRANTFORD



14 April

12 April

STANFORD

COWEN

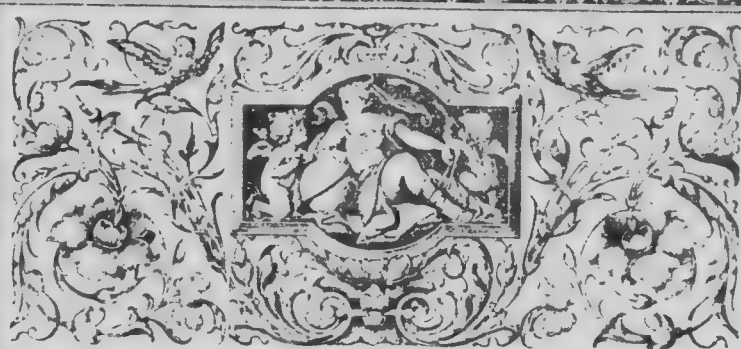
MACCANN

SULLIVAN

PARRY

GERMAN

LIGAR



FIRST CYCLE OF
**MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT
His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS
Charles A. E. Harriss

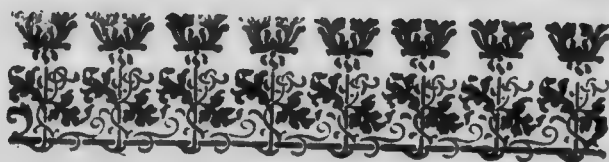
CONDUCTOR
Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D., F.R.A.M.
Principal of the Royal Academy of
Music London



MACKENZIE



A. C. MacKaye



First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the Festival to be held in Brantford, April 14th, one evening performance, you are asked to subscribe for seats, the prices of which are \$1.50, \$1.00 and 75c. The Drill Hall must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

Brantford Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

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His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of Brantford
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

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CHARLES A. E. HARRISS

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T. H. Preston, M.L.A.
C. H. Waterous
Harry Cockshutt
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Sheriff Watt
Rev. R. Ashton
Lt.-Col. Cameron
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C. Cook
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A. K. Bunnell

M. H. Robertson
B. C. Bell
J. T. Hewitt
F. W. Frank
H. F. Leonard
Dr. E. C. Ashton
A. G. Olive

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F. H. Burt
E. A. Humphries

A. G. Olive
Alex. Moffat
M. H. Robertson

S. P. Davies
G. Pickles

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E. Sweet

Lt.-Col. Cameron
F. W. Frank
J. T. Hewitt

Dr. E. C. Ashton
Dr. B. C. Bell

DRILL HALL, BRANTFORD.

BRANTFORD MUSICAL FESTIVAL

TUESDAY EVENING, APRIL 14th, 1903

at 8 o'clock.

Artistes:

SOPRANO

ETHEL WOOD.

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals)

TENOR

WILFRID VIRGO

(OF LONDON)

and British Musical Festivals

BASS

REGINALD DAVIDSON

(OF LONDON)

and British Musical Festivals

Solo-Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS)

AND

ADOLPH ROSENBECKER.

BRANTFORD FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE CONDUCTOR

HENRY K. JORDAN.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Programme

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Overture—"Prospero" *F. Corder*

ORCHESTRA

Recit. and Air—"O Vision Entrancing" . . . *Goring Thomas*
(From *Emeralda*)

WILFRID VIRGO

"**St. Cecilia's Day**"—Ode *C. H. Parry*
(For Soli, Chorus and Orchestra.)

Ethel Wood, Reginald Davidson, Brantford Festival Chorus
and Orchestra.

PART II.

Scottish Rhapsody—(No. 1) *A. C. Mackenzie*

ORCHESTRA

Songs—From the "Lords of the Sea" . . . *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Two Movements from "Gipsy Suite" . . . *Ed. German*

(1) Menuetto (Love Song)

(2) Tarantella (The Revel)

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . . *A. Sullivan*
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

"**The Banner of St. George**"—Ballad
Ed. Elgar

(For Soprano Solo, Chorus and Orchestra.)

Ethel Wood, Brantford Festival Chorus and Orchestra.

£ £ £ £ FESTIVAL DATA £ £ £ £

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society March	31	C. H. Porter.....	(Montreal)
"	150	" "	April 1	"	(Symphony)
Moncton	100	*Festival Chorus	" 2	G. H. Brown.....	"
St. John.....	150	*Festival Chorus	" 3	J. S. Ford	"
"	150	* " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris.....	(Chicago)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan.....	(Symphony)
Woodstock.....	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	(Orchestra)
London	300	*Festival Chorus	" 15	R. Pococke.....	"
Toronto	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington ..	"
"	300	" "	" 17	"	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society..	" 20	J. E. Birch	"
"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac	"
Winnipeg.....	150	*Festival Chorus	" 29	Rhys Thomas.....	(Minneapolis)
"	250	* " "	" 30	"	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick.....	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith.	(Portland and)
"	250	* " "	" 5	"	(Seattle)
New Westminster.	150	*Festival Chorus	" 6	A. E. White.....	(Orchestra)
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	"	"
"	250	* " "	" 9	"	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1 Irish Song-hon
F. H. COWEN	Scottish Symphony
F. COEDIC	Overture "Prospero"
F. GERMAN	Grave Song
F. CHILF	Ballad Overture Symphony in C Minor)
E. ELGAR	Prelude and Angels Farewell from Gerontius
A. SULLIVAN	Overture "De Ballo"
H. MACCINN	Overture "Ship of the Friend"
	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballad "Le Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	
PARRY	"St. Cecilia's Day"
	"Elegy for a Friend"
COLLIERIDGE TAYLOR	"The Death of Minichaha" (Hiawatha, Part 2)
STANFORD	"The Koron"
	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Corners Saturday Night"
	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals by the Commission of His Majesty the King) "Festival Mass" Choruses from "Torquil"
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WOODSTOCK

STANFORD

COWEN

MACCUN

SULLIVAN

PARRY

GIRMAN

ELGAR

**FIRST CYCLE OF
MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT
His Excellency the Earl of Minto, Governor-
General of Canada

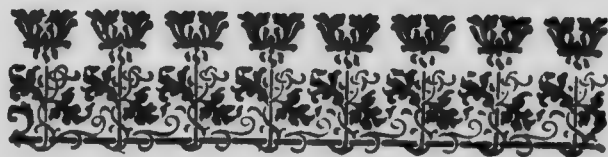
DIRECTOR OF FESTIVALS
Charles A. E. Harriss

CONDUCTOR
Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D. R.A.M.
Principal of the Royal Academy of
Music London



MACKENZIE





First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

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FIRST CYCLE OF MUSICAL FESTIVALS

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For the Festival to be held in Woodstock, April 15, which will be one afternoon performance, you are asked to subscribe for whatever seats you may desire, the cost of which are \$1.50, \$1.00 and 75c, according to location. For artistic results the Festival will be held in the Opera House, which must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

Woodstock Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, O.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY VICE-PRESIDENT:

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O.C.M.G., LL.D., P.C., D.L.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of Woodstock
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS

- - - CHARLES A. E. HARRISS

RECEPTION COMMITTEE:

President—Rt. Hon. Jas. Sutherland, M.P., etc.
Chairman—The Mayor (John White, Esq.)

Judge Finkle
Sheriff Brady
Andrew Patullo, Esq., M.P.P.
John Bain, Esq.
Fielden Crossley, Esq.
Rev. Fr. Cook

Jas. Dunlop, Esq.
Rev. J. C. Farthing, M.A.
D. W. Karn, Esq.
Major Alex. McClenaghan
Major Macqueen
Rev. Dr. McMullen

Rev. Dr. Mackay
A. L. McCrimmon, Esq., M.A.
Rev. A. Mode
Ed. W. Nesbitt, Esq.
Adam A. Stewart, Esq.
Alfred Scott, Esq.

Hon. Secretary—John Dawson, Esq.

MUSICAL COMMITTEE:

Miss Beatrice Crawford
Miss Ethel Finkle
Mrs. Knight
Miss Knight
Miss Carolyn Powell
Mrs. Balmer Watt

Mr. P. G. J. Dugit
Mr. A. G. Ede
Mr. C. F. Hamlyn
Mr. J. Hardwicke
Mr. W. S. Hurst
Mr. E. Karn

Mr. T. McClenaghan
Mr. Percy Pascoe
Mr. C. S. Warren
Mr. F. W. Wegenast
Mr. Frank Windsor

Assoc. Conductor—Mr. Ed. J. Chadfield, Mus. B.
Hon. Librarian—Mr. E. A. Morton Brown

OPERA HOUSE, WOODSTOCK.

WOODSTOCK MUSICAL FESTIVAL

WEDNESDAY AFTERNOON, APRIL 15, 1903

at 2 o'clock sharp.

Artists:

SOPRANO

ETHEL WOOD

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals.)

TENOR

WILFRID VIRGO.

(OF LONDON)

BASS

REGINALD DAVIDSON.

(OF LONDON)

Solo Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS)

AND

ADOLPH ROSENBECKER.

WOODSTOCK FESTIVAL CHORUS

ONE HUNDRED VOICES.

ASSOCIATE CONDUCTOR

ED. J. CHADFIELD, Mus. Bac. (Oxon.)

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Wednesday Afternoon

AT 2 O'CLOCK SHARP.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Duet—"How Sweet the Moonlight Sleeps" . *A. Sullivan*
(From Kenilworth)

ETHEL WOOD AND WILFRID VIRGO

Two Movements from "Gipsy Suite" . . . *Ed. German*

- (1) Menuetto (Love Song)
- (2) Tarantella (The Revel)

ORCHESTRA

No Intermission

PART II.

"The Cotter's Saturday Night"

A. C. Mackenzie

Woodstock Festival Chorus and Orchestra.

Irish Rhapsody (No. 1) *C. V. Stanford*

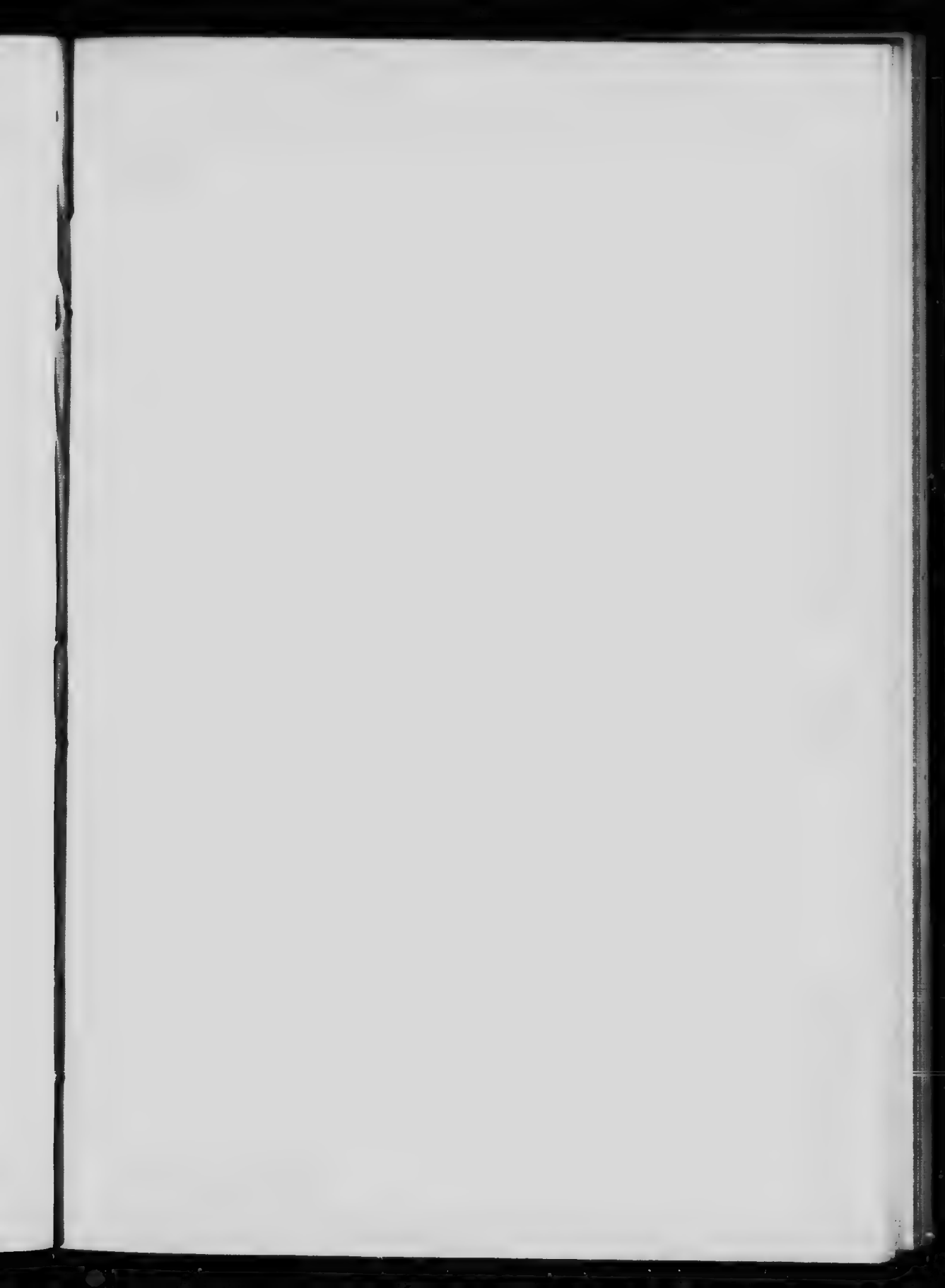
ORCHESTRA

Air—"Hiawatha's Vision" . . . *Coleridge Taylor*
(From Hiawatha)

REGINALD DAVIDSON

Ouverture—"Di Ballo" *A. Sullivan*

ORCHESTRA



♪ ♪ ♪ ♪ FESTIVAL DATA ♪ ♪ ♪ ♪

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	(Montreal Symphony)
"	150	" "	April 1	"	(Orchestra)
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	J. S. Ford	"
"	150	* " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	(Chicago Symphony)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	(Orchestra)
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bae	"
London	300	*Festival Chorus	" 15	R. Pococke	"
Toronto	350	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
"	300	" "	" 17	"	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society . .	" 20	J. E. Birch	"
"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bae	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas	(Minneapolis)
"	250	* " "	" 30	"	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith	(Portland and Seattle)
"	250	* " "	" 5	"	(Orchestra)
New Westminster	150	*Festival Chorus	" 6	A. E. White	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	"	"
"	250	* " "	" 9	"	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

A. A. STANFORD	Polk Reel (No. 1) Polk Reel (No. 2)
F. H. COWEN	Symphony in G Major
F. COCKER	Concerto in D Major
F. GUYAN	Gipsy Song
F. C. HILL	Rhapsody in G Major (Symphony in C Minor)
F. ELGAR	Pomp and Circumstance Marches (No. 1) Pomp and Circumstance Marches (No. 2)
A. SULLIVAN	On the Water
H. MACCANN	On the Water
	On the Water
A. C. MACKENZIE	Suite "London Day by Day" Ballet "La Belle Dame sans Merci" Two Scottish Rhapsodies Overture "Circlet on the Hearth" Overture "Pantopia" Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	St. Cecilia's Day
ELGAR	First Part of St. Cecilia's Day
ELGAR	Second Part of St. Cecilia's Day
ELGAR	Third Part of St. Cecilia's Day
ELGAR	Fourth Part of St. Cecilia's Day
ELGAR	Fifth Part of St. Cecilia's Day
ELGAR	Sixth Part of St. Cecilia's Day
ELGAR	Seventh Part of St. Cecilia's Day
ELGAR	Eighth Part of St. Cecilia's Day
ELGAR	Ninth Part of St. Cecilia's Day
ELGAR	Tenth Part of St. Cecilia's Day
ELGAR	Eleventh Part of St. Cecilia's Day
ELGAR	Twelfth Part of St. Cecilia's Day
ELGAR	Thirteenth Part of St. Cecilia's Day
ELGAR	Fourteenth Part of St. Cecilia's Day
ELGAR	Fifteenth Part of St. Cecilia's Day
ELGAR	Sixteenth Part of St. Cecilia's Day
ELGAR	Seventeenth Part of St. Cecilia's Day
ELGAR	Eighteenth Part of St. Cecilia's Day
ELGAR	Nineteenth Part of St. Cecilia's Day
ELGAR	Twentieth Part of St. Cecilia's Day
ELGAR	Twenty-first Part of St. Cecilia's Day
ELGAR	Twenty-second Part of St. Cecilia's Day
ELGAR	Twenty-third Part of St. Cecilia's Day
ELGAR	Twenty-fourth Part of St. Cecilia's Day
ELGAR	Twenty-fifth Part of St. Cecilia's Day
ELGAR	Twenty-sixth Part of St. Cecilia's Day
ELGAR	Twenty-seventh Part of St. Cecilia's Day
ELGAR	Twenty-eighth Part of St. Cecilia's Day
ELGAR	Twenty-ninth Part of St. Cecilia's Day
ELGAR	Thirtieth Part of St. Cecilia's Day

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DUETS

HYMNS

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LONDON

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FIRST CYCLE OF
**MUSICAL
FESTIVALS**

DOMINION OF CANADA

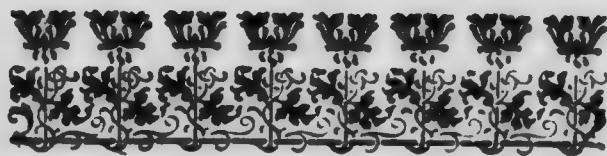
MARCH 30 TO MAY 10, 1905

THE CANADIAN MUSICAL ASSOCIATION
HAS THE HONOR TO ANNOUNCE
THE FIRST CYCLE OF
MUSICAL FESTIVALS
TO BE HELD IN THE
DOMINION OF CANADA
FROM MARCH 30 TO MAY 10, 1905

ON A PROGRAMME OF
MUSIC AND ART







First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the string of Cycle of Musical Festivals of the Dominion of Canada. At least of the several cities mentioned represent now formed Choruses. The Toronto Festival Chorus is augmented by a second Festival Chorus, the Festival Chorus of Montreal is augmented by the Oratorio Society. The entire forces aggregate between three or four thousand Canadian vocalists, each Chorus represented by an appointed solo, associate-conductor and two or three vocal soloists, constituting a competitive agency of extraordinary merit. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

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FIRST CYCLE OF MUSICAL FESTIVALS

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For the Festival to be held in London, April 1903, one evening performance, you are asked to subscribe for seats, the prices of which are \$1.50, \$1.00 and 75c. The Opera House must be filled to its capacity to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal kind and hearty support.

CHARLES A. M. HARRISS

EARNSLIFFE, OTTAWA, FEBRUARY 1902

London Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

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PATRONS:

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His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of London
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS

- - - CHARLES A. E. HARRISS

OPERA HOUSE, LONDON.

LONDON MUSICAL FESTIVAL

WEDNESDAY EVENING, APRIL 15th, 1903

at 8.15 o'clock.

Artistes:

SOPRANO

ETHEL WOOD.

(OF LONDON)

(St. James's Hall Concerts and British Musical Festivals)

TENOR

WILFRID VIRGO

(OF LONDON)

and British Musical Festivals.

BASS

REGINALD DAVIDSON

(OF LONDON)

and British Musical Festivals

RECITER

CHARLES FRY.

(OF LONDON)

Who created the part of Reciter in "The Dream of Jubal" at all of the principal Festival Performances of this Work in Great Britain.

Solo-Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS)

AND

ADOLPH ROSENBECKER.

LONDON FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE CONDUCTOR

MR. ROSELLE POCOCKE.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Programme

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The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

"The Death of Minnehaha"—Cantata

Coleridge Taylor

(With Soprano and Baritone Soli.)

Ethel Wood, Reginald Davidson, London Festival Chorus
and Orchestra.

Scherzo—From Symphony "The Irish" *C. V. Stanford*

ORCHESTRA

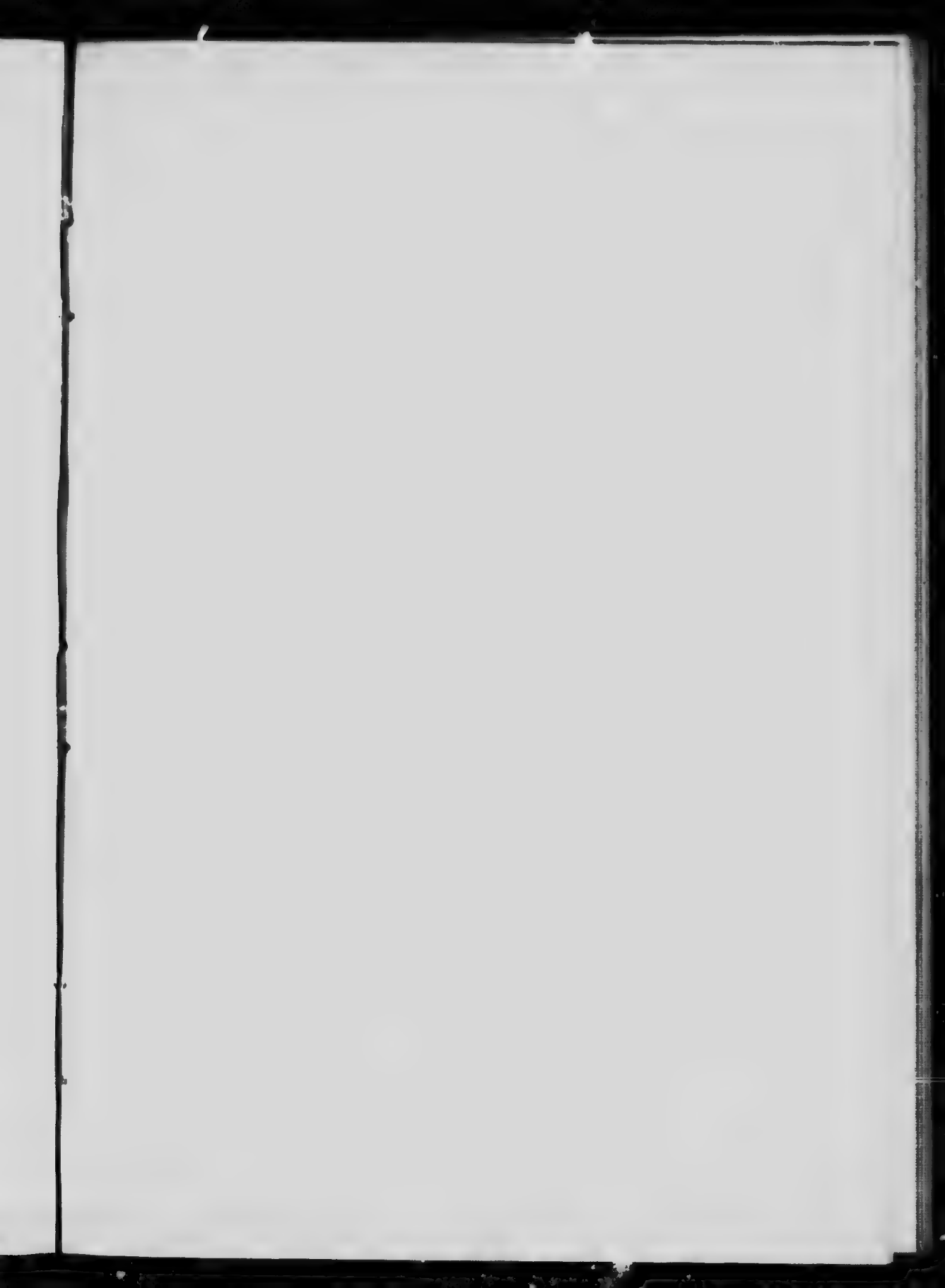
PART II.

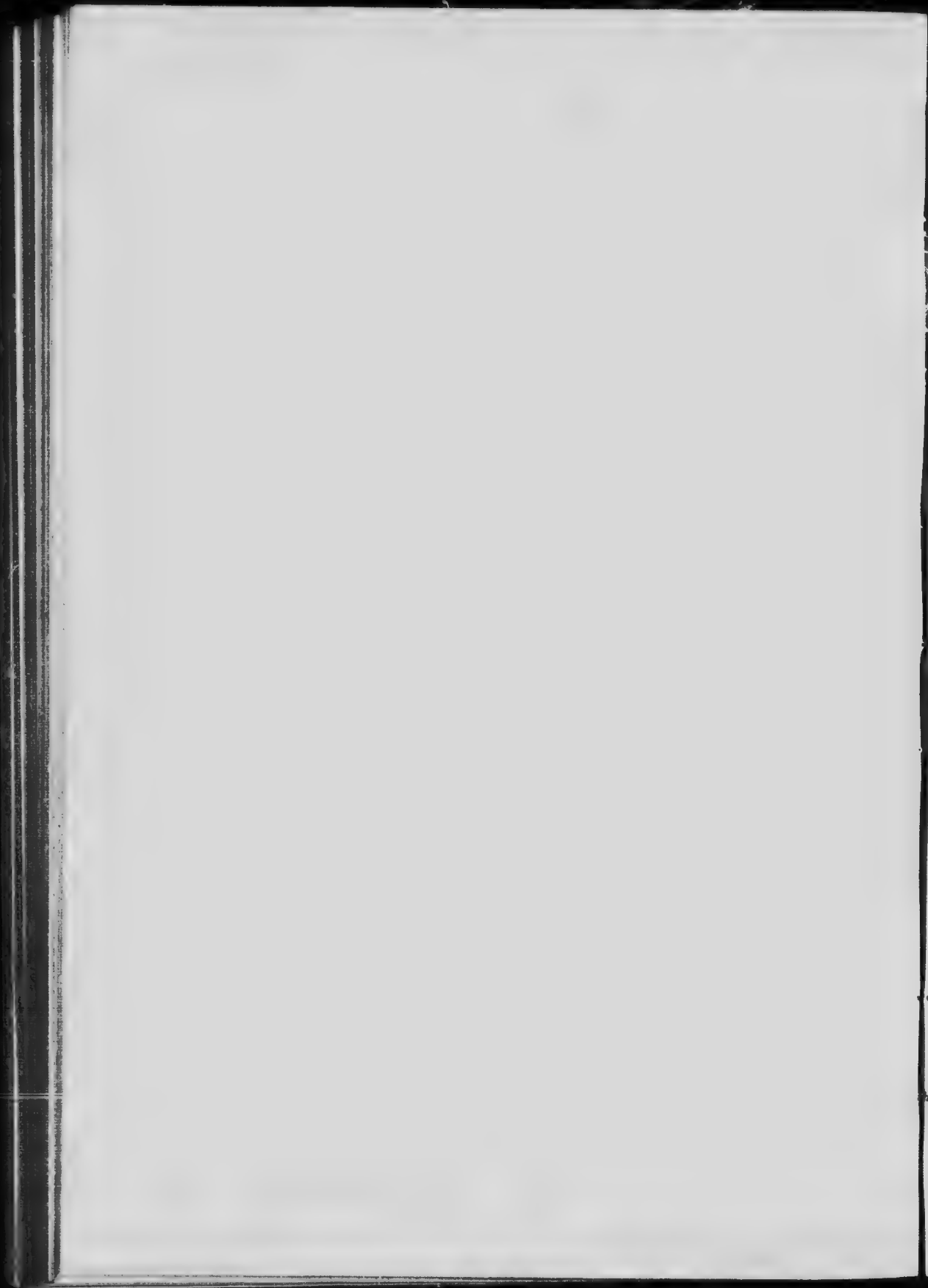
"The Dream of Jubal"—A Poem with music

A. C. Mackenzie

(Soprano and Tenor Soli and Reciter.)

Ethel Wood, Wilfrid Virgo, Charles Fry, London Festival Chorus
and Orchestra.





£ £ £ £ FESTIVAL DATA £ £ £ £

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St. John	150	*Festival Chorus	" "	J. S. Ford	"
"	150	" "	" "	" "	"
Hamilton	200	*Festival Chorus	" "	Dr. C. L. M. Harris	(Chicago)
Brantford	200	*Festival Chorus	" 11	H. K. Jordan	(Symphony)
Woodstock	150	*Festival Chorus	" 1	H. Chadfield, Mus. Bac.	(Orchestra)
London	300	*Festival Chorus	" 15	R. Pococke	"
Toronto	350	Toronto Festival Chorus	" 19	Dr. F. H. Torrington	"
"	300	" "	" 17	" "	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society	" 20	J. E. Birch	"
"	200	" "	" 21	" "	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas	(Minneapolis)
"	250	* " "	" 30	" "	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith	(Portland and)
"	250	* " "	" 5	" "	(Seattle)
New Westminster	150	*Festival Chorus	" 6	A. E. White	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	" "	"
"	250	* " "	" 9	" "	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Fish Rhapsody No. 1 Irish Symphony
F. H. COWEN	Scandinavian Symphony
E. COCKER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CHOPIN	Ballade (from Symphony in C Minor)
L. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Bello"
H. MACCANN	Overture "Ship of the Fiend"
	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
	Ballade "La Belle Dame sans Merci"
	Two Scottish Rhapsodies
	Overture "Cricket on the Hearth"
	Overture "Britannia"
	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	
FAWCE	"St. Cecilia's Day"
	"East Pinn of Srems"
COLLEIDGE, T. 189	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
	"The Dream of Jubal"

SONGS

SCENES

DUETS

HAYES	Coronation Mass Edward VII" (composed for these Festivals)
	By gracious permission of His Majesty the King)
	"Festival Mass"
	Choruses from "Torquil"

TCRONTTO

STANFORD

CONC

CONC

MAINT

PARRY

MAINT

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FIRST CYCLE OF
**MUSICAL
FESTIVALS**

of the
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT
His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS
Charles A. E. Harriss

CONDUCTOR
Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D., F.R.A.M.
Principal of the Royal Academy of
Music, London



MACKENZIE



First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of

FIRST CYCLE OF MUSICAL FESTIVALS

Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick ; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec ; an orchestra from Minneapolis will perform at the Festivals in Manitoba ; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment ; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to 'greater music,' and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the

FIRST CYCLE OF MUSICAL FESTIVALS

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For the three days' inaugural Festivals to be held in Toronto, April 16, 17, 18, which include three evening and one afternoon performances, you are asked to subscribe for as many tickets for the Cycle as you may desire, or for single performances, in accordance with the following scale of prices, viz :

ONE SEASON TICKET to admit to the whole of the four performances in the best seats, \$5.00. Single performance seat, \$1.50 to best seat.

ONE SEASON TICKET to admit to the whole of the four performances to second best seats, \$3.00. Single performance seat, \$1.00.

Prices of single reserved seats, \$1.50, \$1.00 and 75c.

For artistic results the Festivals will be held in the Massey Hall, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS

EARNSCLIFFE, OTTAWA, February, 1903.

Toronto Musical Festival

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO.

HONORARY VICE-PRESIDENT:

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
G.C.M.G., LL.D., P.C., D.L.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of Toronto
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willels, M.A., D.C.L., President, King's College, Windsor, N.S.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

GENERAL COMMITTEE:

Chairman - S. Nordheimer

His Lordship the Bishop of Toronto	Hon. Chancellor Sir John A. Boyd
Hon. Chief Justice Moss	Hon. Senator George A. Cox
Hon. Senator Lyman Melvin-Jones	Hon. Richard Hartnett
F. B. Osler, M.P.	W. R. Brock, M.P.
A. E. Kemp, M.P.	W. F. Maclean, M.P.
Rev. Canon Welch	President London
Rev. Provost Macklem	Prof. Goldwin Smith
Prof. Ramsay Wright	Prof. W. R. Long
J. F. Ellis	W. S. Andrews
F. W. Baillie	Walter Beardmore
J. Humphrey Anger	Walter Barwick
T. G. Blackstock	W. H. Brouse
G. A. Case	George R. R. Cockburn
Charles Cockshutt	John Earls
W. H. Elliott	W. E. Fairclough
J. W. Flavell	John Fox
George Gooderham	R. S. Gourlay
C. S. Gzowski	H. C. Hammond
John Hoskin	Gerhard Heintzman
Stewart Houston	Robert Jaffray
S. H. Jones	J. J. Kenny
J. K. Kerr	Thomas Long
T. G. Mason	George Phinnett Macdonald
J. K. Macdonald	W. D. Matthews
H. C. McLeod	Douglas Miller
G. N. McLaugh	Frederick Nicholls
S. Nordheimer	W. B. Pearson
George P. Reid	George E. Sears
Dr. Larratt Smith	J. W. Stockwell
F. W. Schuch	Dr. F. H. Torrington
J. M. Treble	A. S. Vogt
B. E. Walker	C. D. Warren
D. K. Wolfe	Frederic Wyld
A. F. Ames	
William H. Beatty	
Albert Austin	
A. R. Blackburn	
Stapleton Caldecott	
Herbert C. Cox	
Dr. Edward Fisher	
W. O. Forsythe	
Edward Gurney	
Dr. Albert Ham	
George Heintzman	
J. Hayden Horsey	
E. H. Keating	
J. W. Longford	
William Mackenzie	
W. C. Matthews	
S. F. McKinnon	
S. J. More	
Albert Nordheimer	
Lt.-Col. PeRatt	
Dr. Crawford Scadding	
H. S. Strath	
I. D. A. Tripp	
H. D. Warren	
E. S. Williams	

EXECUTIVE COMMITTEE:

Chairman - S. Nordheimer

Hon. Treasurer - JOHN EARLS	Hon. Secretary - STEWART HOUSTON
W. S. Andrews	George E. Sears
W. H. Brouse	J. W. Schuch
Herbert C. Cox	Walter Barwick
W. H. Elliott	G. A. Case
C. S. Gzowski	J. F. Ellis
Dr. Edward Fisher	Edward Gurney
J. Hayden Horsey	W. F. Fairclough
T. G. Mason	Dr. Albert Ham
	F. H. Keating
	W. C. Matthews
	Albert Nordheimer
	Dr. Crawford Scadding
	J. W. Stockwell
	Dr. F. H. Torrington
	A. S. Vogt

MASSEY HALL, TORONTO.

TORONTO MUSICAL FESTIVAL

Thursday, Friday & Saturday, April 16, 17, 18, at 8 p.m.
Saturday Afternoon, April 18, at 2.30 o'clock.

PRELIMINARY ANNOUNCEMENT OF ARTISTES (Already Engaged)

SOPRANI

ETHEL WOOD **MILLICENT BRENNAN.**
(OF LONDON) (OF PARIS)
(St. James's Hall, and British Musical Festivals.)

AND

MADAME BLAUVELT

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall
and St. James's Hall Concerts, the British Musical Festivals
and Royal Italian Opera, Covent Garden, London.)

TENORI

WILFRID VIRGO AND **BEN DAVIES**
(OF LONDON) (OF LONDON)

BASSI

REGINALD DAVIDSON AND **WATKIN MILLS.**
(OF LONDON) (Of London and of the principal Musical
Festivals of Great Britain.)

RECITER

CHARLES FRY.
(OF LONDON)

Who created the part of The Reciter in "The Dream of Jubal" at all
of the Festival Performances of this Work in Great Britain.

Solo Violinist and Concert-Meister
JAN VAN OORDT.

SOLO-CELLIST
FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND
RUDOLPH ROSENBECKER.

TORONTO FESTIVAL CHORUS

THREE HUNDRED AND FIFTY VOICES.

ASSOCIATE CONDUCTOR
DR. F. H. TORRINGTON.

THE NATIONAL FESTIVAL CHORUS

THREE HUNDRED VOICES.

ASSOCIATE CONDUCTOR
DR. ALBERT HAM.

CONDUCTOR
Sir Alexander Campbell Mackenzie.

Thursday Evening, April 16th

AT 8 O'CLOCK SHARP.

MACKENZIE NIGHT

Works selected from the compositions of Sir Alexander
Campbell Mackenzie.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

A Song of Thanksgiving for Peace, June 1, 1902 . *A. C. Mackenzie*

(From Suite "London Day by Day.")

ORCHESTRA

Three of Shakespeare's Sonnets *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

(For Baritone.)

REGINALD DAVIDSON

"Burns" Scottish Rhapsodie (No. 2) *A. C. Mackenzie*

ORCHESTRA

PART II.

"The Dream of Jubal" — A Poem with music
A. C. Mackenzie

Soprano and Tenor Soli, Reciter, Toronto Festival Chorus
and Orchestra.

Friday Evening, April 17th

AT 8 O'CLOCK SHARP.

PART I.

The National Anthem

"The Golden Legend" . *A. Sullivan*

Soprano, Contralto, Tenor and Baritone Soli, Toronto
Festival Chorus and Orchestra.

PART II.

Suite—"London Day by Day" . *A. C. Mackenzie*

- (1) "Under the Clock" (Humouresque)
- (2) "Merry Mayfair" (Valse)
- (3) "A Song of Thanksgiving" (June 1, 1902)
- (4) "Hampstead Heath"

ORCHESTRA

"The Battle of the Baltic"—Ballad

C. V. Stanford

Toronto Festival Chorus and Orchestra.

Saturday Afternoon, April 18th

AT 2.30 O'CLOCK SHARP.

PART I.

The National Anthem

Overture—"Prospero" *F. Corder*
ORCHESTRA

Ballade—(From Symphony in C minor) *F. Cliffe*
ORCHESTRA

Air—"Onaway, awake beloved" *Coleridge Taylor*
(From *Hiawatha's Wedding Feast*)

WILFRID VIRGO

Recit. and Air—"The Happy Birds fly to and fro"
(From *Torquil*) *Ch. A. E. Harriss*

MILLICENT BRENNAN

Irish Rhapsody (No. 1) *C. V. Stanford*
ORCHESTRA

PART II.

Symphony—"The Scandinavian" *F. H. Cowen*

- (1) Allegro moderato
- (2) Summer's Evening on the Fiord (Adagio con moto)
- (3) Scherzo Molto vivace
- (4) Finale, Allegro, ma non Troppo

ORCHESTRA

Air—"Mignon" *Goring Thomas*
ETHEL WOOD

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

Overture—"The Cricket on the Hearth" *A. C. Mackenzie*
(From the Opera.)

ORCHESTRA

Saturday Evening, April 18th,

AT 8 O'CLOCK SHARP.

NATIONAL NIGHT

PART I.

The National Anthem.

Ouverture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Songs—From the "Lords of the Sea" . *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Introduction—To the "Coronation Mass Edward VII"

"Adoration" . *Ch. A. E. Harriss*

(By Gracious permission of His Majesty The King)

Dedicated by Gracious permission to

Her Majesty Queen Alexandra.

ORCHESTRA

Scherzo—From Symphony "The Irish" *C. V. Stanford*

ORCHESTRA

"The Cotter's Saturday Night"

A. C. Mackenzie

National Chorus and Orchestra.

PART II.

Nautical Ouverture—"Britannia" . *A. C. Mackenzie*

ORCHESTRA.

Aria

MADAME BLAUVELT

Recit. and Air—"O Vision Entrancing" . *Goring Thomas*

(From Esmeralda)

WILFRID VIRGO

Country Dances—(From English Dances in olden Style)

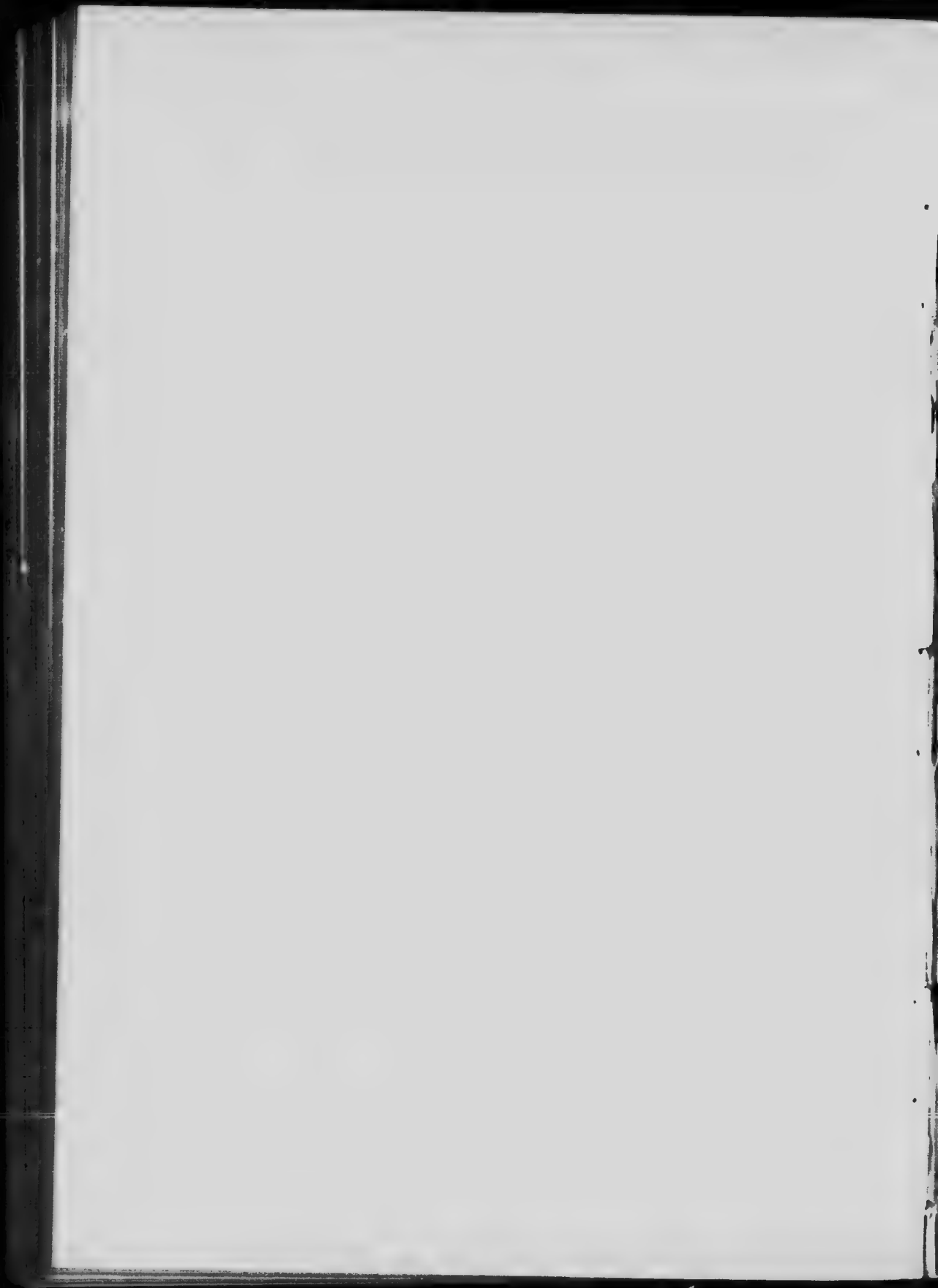
F. H. Cowen.

ORCHESTRA.

"The Banner of St. George"—Ballad

Ed. Elgar

Madame Blauvelt, National Chorus and Orchestra.



FESTIVAL DATA

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	(Montreal)
"	150	"	April 1	"	(Symphony Orchestra)
Moncton	100	Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	J. S. Ford	"
"	150	"	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	(Chicago)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	(Symphony Orchestra)
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
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"	200	"	" 20	"	"
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3,650					

*Festival Choruses newly organized for this cycle.

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ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1 Irish Song No. 1
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
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A. C. MACKENZIE	Suite "London Day by Day"
	Ballade "La Belle Dame sans Merci"
	Two Scottish Rhapsodies
	Overture "Cricket on the Hearth"
	Overture "Britannia"
	Coronation March

CHORAL WORK

COWEN	Coronation Ode
ELGAR	"St. Cecilia's Day"
PARRY	Blest Pair of Sons
COLLEIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Fencing"
	"The Battle of the Battle"
ELGAR	"The Legend of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Corners Sunday Night"
	"The Legend of Jubel"

SONGS

SCENES

DUETS

HARRISS

"Coronation Mass Edward VII" (composed
for the Festival)
Benediction (permission of His Majesty the King)
Festival Mass
Choruses from "Torquil"

OTTAWA

STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF
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FESTIVALS**

— of the —
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March 31st to May 9th, 1903

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MACKENZIE



First Cycle of Musical Festivals



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FIRST CYCLE OF MUSICAL FESTIVALS

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FIRST CYCLE OF MUSICAL FESTIVALS

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For the two days' Festivals to be held in Ottawa, April 20, 21, which include two evening and one afternoon performances, you are asked to subscribe for as many tickets for the Cycle as you may desire, or for single performances, in accordance with the following scale of prices, viz :

Subscription of FIVE DOLLARS will entitle the subscriber to reserve two seats for each of the two evening concerts, or four seats for one.

Subscription of TWO DOLLARS AND FIFTY CENTS will entitle the subscriber to two evening concerts, or two seats for one may be reserved. Subscribers will have the privilege of choice of seats in advance of the general public.

Prices of single reserved seats for the evening Festival performances, \$1.50, \$1.00 and 75c.

Prices for reserved seats (to everyone) for the Tuesday afternoon Orchestral and Artistes Concert, \$1.00, 75c and 50c.

For artistic results the Festivals will be held in the Russell Theatre, which must be filled to its capacity on each occasion to meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

Cycle of Musical Festivals of the Dominion of Canada

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D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour the Lieutenant-Governor of Ontario
The Honourable George W. Ross, Premier of Ontario
His Worship the Mayor of Ottawa
Andrew Carnegie, Esquire, LL.D., the Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity College
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THE OTTAWA CHORAL SOCIETY

Organized October, 1897, and taking part this year in the Cycle of Musical Festivals of the Dominion of Canada.

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RUSSELL THEATRE.

OTTAWA MUSICAL FESTIVAL

Monday & Tuesday Evening, April 20, 21, at 8 o'clock.

Tuesday Afternoon, April 21, at 2.30 o'clock.

Artistes:

SOPRANI

ETHEL WOOD **MILLICENT BRENNAN.**

(OF LONDON)

(OF PARIS)

(St. James's Hall Concerts and British Musical Festivals.)

CONTRALTO

MARY LOUISE CLARY.

TENOR

WILFRID VIRGO.

(OF LONDON)

BASS

REGINALD DAVIDSON.

(OF LONDON)

RECITER

CHARLES FRY.

(OF LONDON)

Who created the part of Reciter in "The Dream of Jubal" at all of the principal Festival Performances of this Work in Great Britain.

Solo-Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND

ADOLPH ROSENBECKER.

THE OTTAWA CHORAL SOCIETY

TWO HUNDRED VOICES.

ASSOCIATE CONDUCTOR

J. EDGAR BIRCH.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Monday Evening, April 20th

AT 8 O'CLOCK SHARP.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

"The Death of Minnehaha"—Cantata
Coleridge Taylor

Soprano and Baritone Soli, Chorus and Orchestra.

PART II.

"The Dream of Jubal"—A Poem with music
A. C. Mackenzie

Soprano and Tenor Soli, Reciter, Chorus and Orchestra.

Tuesday Afternoon, April 21st

AT 2.30 O'CLOCK SHARP.

PART I.

The National Anthem

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

Air—"Onaway, awake beloved" . . . *Coleridge Taylor*
(From *Hiawatha's Wedding Feast*)

WILFRID VIRGO

Ballad (after Keats)—"La belle Dame sans merci" *A. C. Mackenzie*

ORCHESTRA

Recit. and Air—"The Happy Birds fly to and fro"
(From *Torquil*) *Ch. A. E. Harriss*

MILLICENT BRENNAN

Movement from "Gipsy Suite" . . . *Ed. German*

ORCHESTRA

PART II.

Symphony—"The Scandinavian" . . . *F. H. Cowen*

ORCHESTRA

Three of Shakespeare's Sonnets . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"
(For Baritone.)

REGINALD DAVIDSON

Overture—"Di Ballo" . . . *A. Sullivan*

ORCHESTRA

Tuesday Evening, April 21st

AT 8 O'CLOCK SHARP.

PART I.

The National Anthem

"Coronation Mass Edward VII."

Ch. A. E. Harriss

(By gracious permission of His Majesty the King.)

Dedicated by gracious permission to
Her Majesty Queen Alexandra.

Soprano, Tenor and Baritone Soli, Quartette, Chorus and Orchestra.

(First time of performance.)

Overture—"Prospero" *F. Corder*

ORCHESTRA

Two Movements from Symphony "The Irish" . . . *C. V. Stanford*

(a) Scherzo

(b) Finale

ORCHESTRA.

PART II.

Suite—"London Day by Day" *A. C. Mackenzie*

(1) "Under the Clock" (Humouresque)

2) "A Song of Thanksgiving for Peace" (June 1, 1902)

3) "Merry Mayfair" (Valse)

4) "Hampstead Heath"

ORCHESTRA

Coronation Ode *Ed. Elgar*

Soloists, Chorus, Orchestra and Military Band.

FESTIVAL DATA

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	{ Montreal Symphony Orchestra }
"	150	" "	April 1	"	
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	J. S. Ford	"
"	150	* " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	{ Chicago Symphony Orchestra }
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac	"
London	300	*Festival Chorus	" 15	R. Pococke	"
Toronto	350	Toronto Festival Chorus.	" 16	Dr. F. H. Torrington	"
"	300	" "	" 17	" "	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society..	" 20	J. E. Birch	"
"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas	{ Minneapolis Orchestra }
"	250	* " "	" 30	" "	
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith	{ Portland and Seattle Orchestra }
"	250	* " "	" 5	" " " "	
New Westminster	150	*Festival Chorus	" 6	A. E. White	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	" " " "	"
"	250	* " "	" 9	" " " "	"
3,650					

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1 Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS

"Coronation Mass Edward VII" (composed
for these Festivals)
By gracious permission of His Majesty the King
"Festival Mass"
Choruses from "Torquil"

MONTREAL

STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF
MUSICAL
FESTIVALS**

— of the —
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March 31st to May 9th, 1903

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CONDUCTOR

Sir Alexander Campbell Mackenzie,

Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music, London

MACKENZIE



MONTREAL MUSICAL FESTIVAL

WINDSOR HALL

Wednesday, Thursday & Friday, April 22, 23, 24, at 8 p.m.
Friday Afternoon, April 24, at 2.30 o'clock.

COMPLETE CAST OF ARTISTES:

SOPRANI

ETHEL WOOD

(OF LONDON)
(St. James's Hall and British Musical Festivals.)

MILLICENT BRENNAN

(OF PARIS)

AND

MADAME BLAUVELT

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall
and St. James's Hall Concerts, the British Musical Festivals
and Royal Italian Opera, Covent Garden, London.)

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(OF NEW YORK)

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WILFRID VIRGO AND BEN DAVIES

(OF LONDON) (OF LONDON)
and British Musical Festivals. and British Musical Festivals.

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(OF LONDON) (OF LONDON)
and British Musical Festivals. and British Musical Festivals.

RECITER

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Who created the part of The Reciter in "The Dream of Jubal" at all
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The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND

ADOLPH ROSENBECKER.

MONTREAL ORATORIO SOCIETY

TWO HUNDRED AND FIFTY VOICES.

ASSOCIATE CONDUCTOR

MR. HORACE REYNER.

THE MONTREAL FESTIVAL CHORUS

TWO HUNDRED AND FIFTY VOICES.

FESTIVAL ACCOMPANIST

F. H. BLAIR.

CONDUCTOR:

Sir Alexander Campbell Mackenzie.

First Cycle of Musical Festivals of the Dominion'

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Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

- - CHARLES A. E. HARRISS



First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The who' of the musical profession throughout the Dominion are en-

FIRST CYCLE OF MUSICAL FESTIVALS

gaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The cost of choral music for the Montreal and Toronto Festivals, lasting three days each, alone represents a sum of fifteen hundred dollars (\$1,500). This sum does not include either the cost of orchestral parts to these works, nor the cost of orchestral parts and full scores of symphonies, rhapsodies and list of instrumental selections appended herewith, but it may not be out of place to mention the item of music, which throughout the continent will amount to something approximating between four and five thousand dollars (\$4,000 and \$5,000).

Special artistes will come direct from England to take part in the Festivals. The Chicago Symphony Orchestra is an organization of eminent reputation, capable of performing the greater works, such as Stanford's Irish Symphony, Mackenzie's Rhapsodies and the like, with a perfection of finesse befitting such colossal compositions, while everything has been done to create for this chain of Festivals component parts of all-round excellence.

For the three days' Festivals to be held in Montreal, April 22, 23, 24, which include three evening and one afternoon performances, you are asked to subscribe in the sum of ten dollars (\$10), which will entitle each subscriber to two seats for each of the four performances. For artistic results the Festivals will be held in the Windsor Hall, which must be filled to its capacity on each occasion to barely meet the current cost. This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903

WINDSOR HALL, MONTREAL.

MONTREAL MUSICAL FESTIVAL

**Wednesday, Thursday & Friday, April 22, 23, 24, at 8 p.m.
Friday Afternoon, April 24, at 2.30 o'clock.**

PRELIMINARY ANNOUNCEMENT OF ARTISTES (Already Engaged)

SOPRANI

ETHEL WOOD MILLICENT BRENNAN.

(OF LONDON) (OF PARIS)
(St. James's Hall, and British Musical Festivals.)

AND

MADAME BLAUVELT

(Of the Royal Albert Hall, Crystal Palace, Queen's Hall
and St. James's Hall Concerts, the British Musical Festivals
and Royal Italian Opera, Covent Garden, London.)

TENOR

WILFRID VIRGO.

(OF LONDON)

BASS

REGINALD DAVIDSON.

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(OF LONDON)

Who created the part of The Reciter in "The Dream of Jubal" at all
of the Festival Performances of this Work in Great Britain.

Solo Violinist and Concert-Meister

JAN VAN OORDT.

SOLO-CELLIST

FRANZ WAGNER.

The Chicago Symphony Orchestra

(FIFTY PERFORMERS) AND

RUDOLPH ROSENBECKER.

MONTREAL ORATORIO SOCIETY

TWO HUNDRED AND FIFTY VOICES

ASSOCIATE CONDUCTOR

MR. HORACE REYNER.

THE MONTREAL FESTIVAL CHORUS

TWO HUNDRED AND FIFTY VOICES

ASSOCIATE CONDUCTOR

FESTIVAL ACCOMPANIST:

F. H. BLAIR.

Sir Alexander Campbell Mackenzie.

Wednesday Evening, April 22nd

AT 8 O'CLOCK SHARP.

MACKENZIE NIGHT

Works selected from the compositions of Sir Alexander
Campbell Mackenzie.

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

A Song of Thanksgiving for Peace, June 1, 1902 . . . *A. C. Mackenzie*

(From Suite "London Day by Day.")

ORCHESTRA

Three of Shakespeare's Sonnets *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

(For Baritone.)

REGINALD DAVIDSON

"Burns" Scottish Rhapsodie (No. 2) *A. C. Mackenzie*

ORCHESTRA

PART II.

"The Dream of Jubal"—A Poem with music
A. C. Mackenzie

Soprano and Tenor Soli, Reciter, Chorus and Orchestra.

Thursday Evening, April 23rd

AT 8 O'CLOCK SHARP.

PART I.

The National Anthem

"Coronation Mass Edward VII."

Ch. A. E. Harriss

(By gracious permission of His Majesty the King.)

Dedicated by gracious permission to Her Majesty Queen Alexandra.

(first performance)

Soprano, Tenor and Baritone Soli, Chorus and Orchestra.

Overture—"Prospero"

F. Corder

ORCHESTRA

Two Movements from Symphony "The Irish"

C. V. Stanford

(a) Scherzo

(b) Finale

ORCHESTRA

PART II.

"The Death of Minnehaha"—Cantata

Coleridge Taylor

Soprano and Baritone Soli, Chorus and Orchestra.

Overture—"The Cricket on the Hearth"

A. C. Mackenzie

(From the Opera.)

ORCHESTRA

Recit. and Air—"O Vision Entrancing"

Goring Thomas

(From *Esmeralda*)

WILFRID VIRGO

Suite—"London Day by Day"

A. C. Mackenzie

(Two Movements)

(1) "Under the Clock" (Humouresque)

(2) Merry Mayfair (Valse)

ORCHESTRA

Friday Afternoon, April 24th

AT 2.30 O'CLOCK SHARP.

PART I.

The National Anthem

Ballad (after Kents)—"La belle Dame sans merci" *A. C. Mackenzie*

ORCHESTRA

Air—"Onaway, awake beloved" *Coleridge Taylor*
(From *Hiawatha*)

WILFRID VIRGO

Two Movements from "Gipsy Suite" *Ed. German*

(1) Menuetto (Love Duet)

(2) Tarantella (The Revel)

ORCHESTRA

Recit. and Air—"The Happy Birds fly to and fro"
(From *Torquil*) *Ch. A. E. Harriss*

MILLCENT BRENNAN

Overture—"Land of the mountain and the flood" *H. MacCunn*

ORCHESTRA

PART II.

Symphony—"The Scandinavian" *F. H. Cowen*

ORCHESTRA

Songs—From the "Lords of the Sea" *W. Wallace*

(a) "Nest thee, my bird"

(b) "The Swordsman"

REGINALD DAVIDSON

Overture—"Di Ballo" *A. Sullivan*

ORCHESTRA

Friday Evening, April 24th,

AT 8 O'CLOCK SHARP.

PART I.

The National Anthem.

Coronation Ode *F. H. Cowen*

Soprano Solo, Chorus and Orchestra.

Overture—"Britannia" *A. C. Mackenzie*

ORCHESTRA.

Air—"Come, Marguerita, Come" *A. Sullivan*

(From The Martyr of Antioch)

WILFRID VIRGO

"St. Cecilia's Day"—Ode *C. H. Parry*

Soprano and Baritone Soli, Chorus and Orchestra.

PART II.

Scottish Rhapsody—(No. 1) *A. C. Mackenzie*

ORCHESTRA.

Air—"Spring had come" *Coleridge Taylor*

(From Hiawatha)

MADAME BLAUVELT

Irish Rhapsody *C. V. Stanford*

ORCHESTRA

"The Banner of St. George"—Ballad
Ed. Elgar

Soprano Solo, Chorus and Orchestra.

2 2 2 2 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	
"	150	" "	April 1	"	(Montreal Symphony Orchestra)
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	I. S. Ford	"
"	150	* " "	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	(Chicago Symphony Orchestra)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	"
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	300	*Festival Chorus	" 15	R. Pococke	"
Toronto	350	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
"	300	" "	" 17	" "	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society	" 20	E. Birch	"
"	200	" "	" 21	"	"
Montreal	300	*Festival Chorus	" 22	C. A. R. Harris	"
"	300	* " "	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reynet, Mus. Bac.	"
Winnipeg	250	*Festival Chorus	" 29	Rhys Thomas	(Minneapolis)
"	250	* " "	" 30	" "	(Orchestra)
Brandon	150	*Festival Chorus	May 1	P. B. Fenwick	"
Vancouver	250	*Festival Chorus	" 1	F. Dykes and H. Smith	(Portland and Seattle)
"	250	* " "	" 8	" "	(Orchestra)
New Westminster	150	*Festival Chorus	" 6	A. E. White	"
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
"	250	* " "	" 8	" "	"
"	250	* " "	" 9	" "	"

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship of the Fiend"
	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
	Ballade "La Belle Dame sans Merci"
	Two Scottish Rhapsodies
	Overture "Cricket on the Hearth"
	Overture "Britannia"
	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	
PARRY	St. Cecilia's Day "
	Best Part of Sirens "
COLERIDGE TAYLOR	The Death of Minnehaha " (Hiawatha, Part 2
STANFORD	"The Revenge"
"	The Battle of the Baltic "
ELGAR	The Banner of St. George "
SULLIVAN	The Golden Legend "
MACKENZIE	"The Cottage's Saturday Night "
	The Dream of Jubal

SONGS

SCENES

DUETS

HARRIS

Coronation Mass (composed for these Festivals)
Te Deum Mass
Choral Anthem "Forgive"

QUEBEC

STANFORD

COWEN

MACCUNN



SULLIVAN

PARRY

PREMIER CYCLE
DE
FESTIVALS

de la
PUISSANCE DU CANADA

SAMEDI, 25 AVRIL 1903

PRESIDENT HONORAIRE
Son Excellence, le Comte de Minto, Gouverneur Général.

ORGANISATEUR DES FESTIVALS
Charles A. E. Harriss

CONDUCTEUR
Sir Alexander Campbell Mackenzie,
Doct. en Mus., LL.D., F.R.A.M.
Principal de l'Académie Royale de
Musique de Londres, Angleterre

GERMAN

ELGAR

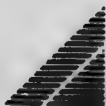
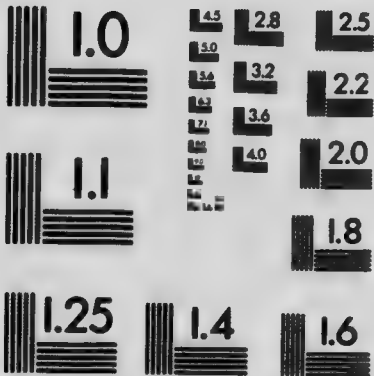


MACKENZIE



MICROCOPY RESOLUTION TEST CHART

(ANSI and ISO TEST CHART No. 2)



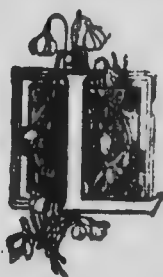
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Premier Cycle de Festivals



L'ORGANISATION de larges Sociétés chorales dans les villes de Victoria, Vancouver et Jew-Westminster, (Colombie Anglaise)—Brandon et Winnipeg, (Manitoba)—London, Woodstock, Hamilton, Brantford, Toronto et Ottawa, (Ontario)—Montréal et Québec, (Québec)—St-Jean et Moncton, (Nouveau-Brunswick)—Halifax, (Nouvelle-Ecosse)—est la réalisation d'un travail énergique commencé à Victoria, dans le cours d'avril 1901 et complété à Halifax en décembre 1902, pour le développement de l'éducation musicale au Canada. A l'exception du "Festival Chorus," de Toronto, de la Société Chorale d'Ottawa, de la société d'Oratorio, de Montréal, et de la société "Orpheus," d'Halifax—facteurs importants dans la présente organisation—les chœurs maintenant engagés dans la préparation des œuvres qui seront exécutées au cours du Cycle de Festivals dans chacune des différentes villes du Canada sont des chœurs récemment formés; le Festival Chorus de Toronto est augmenté d'un chœur additionnel, et le Festival Chorus, de Montréal, est réuni à la société d'Oratorio. Ces différentes sociétés chorales représentent un effectif de trois à quatre mille chanteurs canadiens, chaque chœur étant préparé par un assistant-conducteur local, appuyé par un comité et un secrétaire de la localité. L'élément musical du pays tout

PREMIER CYCLE DE FESTIVALS

entier est intéressé dans cet effort d'ensemble pour le développement de l'éducation musicale, de l'Atlantique au Pacifique, et ce mouvement a semblé digne du cordial appui de Son Excellence le Gouverneur-Général, Président des Festivals, et de Sir Alexander Campbell Mackenzie, le distingué compositeur anglais, Principal de l'Académie Royale de musique, de Londres, qui a bienveillamment consenti à venir diriger personnellement ces forces musicales d'une extrémité à l'autre du Canada.

Les œuvres qui seront exécutées cette année—œuvres chorales et instrumentales—sont de compositeurs anglais et la plupart ont été exécutées aux Festivals qui ont lieu régulièrement en Angleterre. L'Orchestre symphonique de Montréal prendra part aux Festivals donnés à la Nouvelle-Ecosse et au Nouveau-Brunswick ; l'Orchestre symphonique de Chicago iera partie intégrante des Festivals dans les provinces de Québec et Ontario ; l'Orchestre de Minneapolis appuiera les Festivals au Manitoba, et un orchestre de Seattle et Port'and (Orégon), prendra part aux Festivals dans la Colombie Anglaise.

L'organisation de ce Premier Cycle de Festivals a nécessité deux années d'un travail énergique et incessant. Il arrive assez fréquemment qu'un Festival unique se solde par un pénible déficit ; un ensemble de Festivals permettra peut-être d'équilibrer les dépenses et les revenus. Si le résultat est satisfaisant, alors, chaque année nous amènera au pays un compositeur et conducteur éminent qui nous fournira l'occasion d'un échange d'idées dont l'art musical au Canada profitera largement, et l'éducation artistique prendra in essor qui nous permettra de compter parmi les nations arrivées à un haut degré de développement intellectuel.

Afin de donner au public en général une idée de l'importance d'une pareille organisation, il n'est peut-être pas inutile de mentionner ici quelques détails pratiques. Et d'abord, le coût seul de la musique chorale utilisée pour les Festivals à Montréal et à Toronto s'élève à plus de quinze cents piastres (\$1,500.00.) Si l'on veut bien ajouter

PREMIER CYCLE DE FESTIVALS

à cette somme la dépense nécessaire pour les parties instrumentales et l'accompagnement d'orchestre, et les pièces d'orchestre, symphonies, rapsodies, pièces caractéristiques et autres, on se rendra facilement compte que, de ce chef seul, on atteint facilement une dépense inévitable de quatre à cinq mille piastres (\$4,000 à \$5,000.00.)

Les services d'artistes d'une grande valeur ont été retenus pour ces Festivals ; ils viendront d'Europe pour ces solennités musicales. L'Orchestre Symphonique de Chicago est composé d'instrumentistes distingués, capables d'exécuter avec une finesse et un brio rares les œuvres les plus difficiles comme la "Symphonie Irlandaise" de Stanford, les rapsodies de Mackenzie et autres œuvres colossales insérées aux programmes. Tous les détails de l'organisation musicale ont été préparés avec le plus grand soin afin que ces Festivals soient absolument remarquables par leur excellence et méritent l'attention et l'appui du public.

Le Festival de Québec, le 25 avril prochain, comprendra deux séances, l'une l'après-midi, à 2½ heures, l'autre, à huit heures du soir. Il aura lieu à la Salle d'Exercices militaires généreusement accordée à cette fin par les Autorités fédérales.

Les prix d'admission, pour le soir, seront de 50c, 75c, \$1.00 et \$1.50, selon l'endroit choisi par l'auditeur. Pour l'après-midi, les prix seront de 50c et 75c pour les adultes. Un prix spécial sera déterminé pour les enfants des écoles qui assisteront par groupes à la séance du jour.

Ces Festivals sont organisés dans un but spécial d'éducation musicale pour tous les citoyens du Canada, et non dans un but de spéculation. Il faudrait un grand fonds de naïveté et d'inexpérience pour tenter une aussi gigantesque organisation dans un but de lucre. La presse canadienne et celle d'Angleterre ont chaudement recommandé cette tentative qui, dans mon opinion, mérite l'appui généreux et sympathique du public canadien.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, 30 mars 1903.

Premier Cycle de Festivals de la Puissance du Canada.

PRÉSIDENT HONORAIRE :

Son Excellence, le Très-Honorable Comte de Minto, G.C.M.G., P.C., D.L., J.P.,
LL.D., Gouverneur-Général.

PRÉSIDENTE HONORAIRE :

Son Excellence la Comtesse de Minto.

VICE-PRÉSIDENT HONORAIRE :

Le Très-Honorable Lord Strathcona et Mont-Royal, G.C.M.G., LL.D., P.C., D.L.

PATRON HONORAIRE :

Le Très-Honorable Arthur James Balfour, M.P., P.C., F.R.S., D.L., Premier
Ministre d'Angleterre.

PATRONS :

Le Très-Honorable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier Ministre
Son Honneur Sir L. A. Jetté, K.C.M.G., Lieutenant-Gouverneur de la Province de Québec
Son Honneur, l'Honorable A. G. Jones, Lieutenant-Gouverneur de la Nouvelle Écosse
Son Honneur, l'Honorable C. B. Snowball, Lieutenant-Gouverneur du Nouveau-Brunswick
Son Honneur, Sir Oliver Mowatt, K.C.M.G., Lieutenant-Gouverneur de la Province d'Ontario
Son Honneur, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Gouverneur de la Province de
Manitoba
Son Honneur, Sir Henri Joly de Lotbinière, Lieutenant-Gouverneur de la Colombie Anglaise
L'Honorable G. H. Murray, Premier Ministre de la Nouvelle Écosse
L'Honorable L. J. Tweedie, Premier Ministre du Nouveau Brunswick
L'Honorable S. N. Parent, Premier Ministre de la Province de Québec
L'Honorable G. W. Ross, Premier Ministre de la Province d'Ontario
L'Honorable R. P. Roblin, Premier Ministre de la Province de Manitoba
L'Honorable E. G. Prior, Premier Ministre de la Colombie Anglaise
Andrew Carnegie, Ec., LL.D., Lord Recteur de l'Université St. Andrews
Le Révérend William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., de l'Université "Trinity"
Le Révérend James Loudon, M.A., LL.D., Principal de l'Université de Toronto
Le Révérend J. C. Street Macklem, M.A., LL.D., Principal de l'Université "Trinity"
William Peterson, M.A., (Edin. et Oxon.) LL.D., de St. Andrews, C.M.G., Principal de l'Univer-
sité McGill
Le Révérend C. R. Willets, M.A., D.C.L., Président du King's College, Windsor, N.E.
Les Honorables Maires des villes de Halifax, N.B., Moncton, N.B., St. Jean, N.B., Québec,
P.Q., Montréal, P.Q., Ottawa, Ont., Toronto, Ont., Hamilton, Ont., Brantford, Ont.,
Woodstock, Ont., London, Ont., Winnipeg, Man., New Westminster, C.A., Vancou-
ver, C.A., Victoria, C.A.

Organisateur-Directeur des Festivals . . . CHARLES A. E. HARRISS.

PATRONAGE A QUÉBEC :

His Lordship, The Bishop of Québec
Honorable Charles Fitzpatrick, Ministre de
la Justice
Sir C. A. P. Pelletier, Président du Sénat
Honorable Adolphe Fugère, Ministre de l'A-
griculture
Honorable Amédée Robitaille, Secrétaire
Provincial
Honorable V. W. Larue, C.L.
Honorable Richard Turner, C.L.
Honorable Juge A. B. Routhier
Honorable Juge F. Langelier

Honorable Juge P. A. Choquette
Honorable Juge Alex. Chauveau
Rév. E. G. Scott
Colonel Oscar C. C. Pelletier
Colonel J. P. Wilson
Colonel Arthur Rivanturel
Lt. Colonel Walter J. Kay
Major E. M. Gaudet
Felix Carbray, Ec.
H. T. Machin, Ec.
Georges W. Parmelee, Ec.
William Strang, Ec.

FESTIVAL DE QUEBEC

SALLE D'EXERCICES MILITAIRES, GRANDE ALLÉE

SAMEDI, 25 AVRIL 1903

Matinée à 2.30 heures.

Soirée à 8.15 heures.

TABLEAU DES EXÉCUTANTS :

SOPRANI

MADemoisELLE ETHEL WOOD,

(DE LONDRES, ANGLETERRE)

MADemoisELLE MILLICENT BRENNAN

(DE PARIS, FRANCE)

TENOR

M. WILFRID VIRGO,

(DE LONDRES, ANGLETERRE)

BASSE

M. REGINALD DAVIDSON,

(DE LONDRES, ANGLETERRE)

Violon-Solo et Concert-Meister

M. JAN VAN OORDT

Violoncelliste Soliste

M. FRANZ WAGNER

L'Orchestre Symphonique de Chicago

(CINQUANTE INSTRUMENTISTES)

ET

ADOLPHE ROSENBECKER.

CHOEUR DU FESTIVAL

(CENT-CINQUANTE VOIX)

Conducteur-Adjoint

MONSIEUR J. ARTHUR PAQUET.

CONDUCTEUR GENERAL

Sir Alexander Campbell Mackenzie.

MATINEE

A 2½ HEURES

PROGRAMME

PREMIÈRE PARTIE

AIR NATIONAL ANGLAIS.

Ballade.— La belle Dame sans merci *A. C. Mackenzie*

D'après Keats. :

ORCHESTRE

Air pour ténor. — "O" Vision délicieuse " *Goring Thomas*

Extrait d'Esmeralda.

Monsieur WILFRID VIRGO

Récitatif et Air. — " Les joyeux oiseaux volent ci-et-là "

Chs. A. E. Harriss

Extrait de "Torquil."

Mademoiselle MILLICENT BRENNAN

Ouverture. — " Pays de montagnes et de fleuves "

H. MacCunn

ORCHESTRE

DEUXIÈME PARTIE

Symphonie. — " Les Scandinaves "

F. H. Cowen

ORCHESTRE

Mélodies pour basse. — From " The Lords of the Sea "

W. Wallace

1. Seat thee, my bird

2. The Swordsman

Monsieur REGINALD DAVIDSON

Ouverture. — Di Ballo

A. Sullivan

ORCHESTRE

SOIREE

A 8 HEURES

PROGRAMME

PREMIERE PARTIE

AIR NATIONAL ANGLAIS.

Marche du Sacre.

A. J. MacKenzie

Dédiée avec gracieuse permission de Sa Majesté
le Roi Edouard VII et exécutée à l'Abbaye de West-
minster le jour du couronnement

ORCHESTRE

Air pour ténor.— "Onaway, awake, beloved"

Herioge Taylor

Extrait de Hiawatha

Monsieur WILFRID VIRGO

Deux mouvements de la "Suite Bohémienne"

Ed. Grieg

1. Menuet—Duo d'amour
2. Tarentelle—Réjouissance

ORCHESTRE

Air pour soprano.—MIGNON

George Thomas

Mademoiselle ETHEL WOOD

Rapodie Irlandaise.

William Stanford

ORCHESTRE

Mélodies.—a. Minnie

b. Son of mine

W. Wallace

De Freebooters songs

Monsieur REGINALD DAVIDSON

Ouverture.— The Cricket on the hearth

A. J. MacKenzie

ORCHESTRE

DEUXIEME PARTIE

Messe du sacre.— Edouard VII

A. J. MacKenzie

Avec spéciale et gracieuse permission de Sa Majesté le Roi
dédiée à Sa Majesté la Reine Alexandra
Composée pour Soprano, Ténor et Basse

SOLL CHOEUR ET ORCHESTRE

SOLISTES :—Mademoiselle Millicent Brennan

Monsieur Wilfrid Virgo

" Reginald Davidson

CHOEUR DU FESTIVAL DE QUEBEC

1 1 1 1 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
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Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	300	*Festival Chorus	" 16	R. Pococke	"
Toronto	1350	Toronto Festival Chorus	" 17	Dr. F. H. Torrington	"
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Montreal	1500	*Festival Chorus	" 22	C. A. E. Harris	"
"	150	"	" 23	G. Couture	"
"	250	Oratorio Society	" 24	H. Reyner, Mus. Bac.	"
"	15	Festival Chorus	" 25	J. A. Pâquet	"
Wipeg	125	*Festival Chorus	" 29	Rhys Thomas	(Minneapolis Orchestra)
"	1250	"	" 30	"	"
"	"	*Festival Chorus	May 1	F. B. Fenwick	"
"	"	*Festival Chorus	" 4	F. Dykes and H. Smith	(Portland and Seattle Orchestra)
"	250	"	" 5	"	"
ster	150	*Festival Chorus	" 6	A. E. White	"
"	15	*Festival Chorus	" 7	Geo Taylor and H. Russell	"
"	250	"	" 8	"	"
"	250	"	" 9	"	"
"	800	"	"	"	"

anized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture " Prospero "
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from " Gerontius "
A. SULLIVAN	Overture " Di Ballo "
H. MACCUNN	Overture " Ship o' the Fiend "
"	Overture " Land of the Mountain and the Flood "
A. C. MACKENZIE	Suite " London Day by Day "
"	Ballade " La Belle Dame sans Merci "
"	Two Scottish Rhapsodies
"	Overture " Cricket on the Hearth "
"	Overture " Britannia "
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	" St. Cecilia's Day "
"	" Blest Pair of Sirens "
COLERIDGE TAYLOR	" The Death of Minnehaha " (Hiawatha, Part 2)
STANFORD	" The Revenge "
"	" The Battle of the Baltie "
ELGAR	" The Banner of St. George "
SULLIVAN	" The Golden Legend "
MACKENZIE	" The Cotter's Saturday Night "
"	" The Dream of Jubal "

SONGS

SCENES

DUETS

HARRISS	" Coronation Mass Edward VII " (composed for these Festivals)
"	By gracious permission of His Majesty the King
"	" Festival Mass "
"	Choruses from " Torquil "

WINNIPEG

24.309416 W65
STANFORD

COWEN

MACCUNN

**FIRST CYCLE OF
MUSICAL
FESTIVALS**

— of the —

DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie,
Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music London

SULLIVAN

PARRY

GERMAN

ELGAR

MACKENZIE



A. C. MacNugue



First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The Winnipeg Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

For the two days' Festivals to be held in Winnipeg, April 29-30, which include two evening and one afternoon performances, you are asked to subscribe for as many seats as you may desire. The Festivals will take place (by kind permission) in the Drill Hall. For the evening performances the prices will be \$1.50 and \$1.00; for the Festival Matinee, 50 cents everywhere.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

BARNESCLIFFE, OTTAWA, February, 1903.

First Cycle of Musical Festivals of the Dominion

MANITOBA MUSICAL FESTIVAL

PRESIDENT :

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS :

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HONORARY PATRON :

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS :

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour, The Honourable A. G. Jones, Lieutenant Governor of the Province of Nova Scotia
His Honour, The Honourable C. B. Snowball, Lieutenant Governor of the Province of New Brunswick
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant Governor of the Province of Quebec
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The Honourable S. N. Parent, Premier of Quebec
The Honourable G. W. Ross, Premier of Ontario
The Honourable R. P. Roblin, Premier of Manitoba
The Honourable Colonel R. G. Prior, Premier of British Columbia
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.
Their Worshipful the Mayors of the Cities of Halifax, N.S., Moncton, N.B., St. John, N.B., Quebec, P.Q., Montreal, P.Q., Ottawa, Ont., Toronto, Ont., Hamilton, Ont., Brantford, Ont., Woodstock, Ont., London, Ont., Winnipeg, Man., New Westminster, B.C., Vancouver, B.C., Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

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Mrs. Wright

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Laurence H. J. Minchin, Hon. Secretary

DRILL HALL, WINNIPEG

MANITOBA MUSICAL FESTIVAL

Wednesday and Thursday, April 29-30, at 8 p.m.

Thursday Afternoon, at 3 p.m.

DIRECTOR OF FESTIVALS - CHARLES A. E. HARRISS

Festival Artists:

ETHEL WOOD, Soprano

(OF LONDON)

St. James Hall and British Musical Festivals

MILLCENT BRENNAN, Soprano

(OF PARIS)

GRACE LILLIAN CARTER, Contralto

(OF BOSTON)

WILFRID VIRGO, Tenor

(OF LONDON)

and British Musical Festivals

REGINALD DAVIDSON, Baritone

(OF LONDON)

and British Musical Festivals

R. WATKIN MILLS, Bass

(OF LONDON)

and British Musical Festivals

MR. ARTHUR DOREY

Festival Solo-Accompanist

FESTIVAL ORCHESTRA

CONCERT-MASTER

CARL RIEDELSBERGER.

WINNIPEG FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE-CONDUCTOR

RHYS THOMAS.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Wednesday Evening

AT 8 O'CLOCK SHARP

The National Anthem

ELIJAH

AN

ORATORIO

THE WORDS, selected from the **OLD TESTAMENT**

The English Version by

W. BARTHOLOMEW, ESQ.

The Music Composed by

FELIX MENDELSSOHN-BARTHOLDY.

Artists

ETHEL WOOD,

Soprano

GRACE JULIAN CARTER

Contralto

WILFRID VIRGO,

Tenor

WATKIN MILLS

Bass

**WINNIPEG FESTIVAL CHORUS
AND ORCHESTRA.**

Conductor

SIR ALEXANDER CAMPBELL MACKENZIE

ELIJAH

Mendelssohn

PART I.

INTRODUCTION

As God the Lord

OVERTURE

CHORUS

Help, Lord!

DUET

Zion spreadeth her hands.

WITH CHORUS

Lord, bow Thine ear

RECIT. AND AIR

It with all your hearts

RECIT. AND DOUBLE QUARTET

For He shall give

RECIT., AIR AND DUET

Help me, man of God

CHORUS

Blessed are the men

RECIT. AND CHORUS

As God the Lord

CHORUS

Baal, we cry to thee

RECIT. AND CHORUS

Hear our cry

RECIT. AND CHORUS

Baal, hear and answer

RECIT. AND AIR

Lord God of Abraham

QUARTET

Cast thy burden

RECIT. AND CHORUS

The Lord descends

AIR

Is not this word

AIR

Woe unto them

RECIT., AIR AND CHORUS

Look down on us

CHORUS

Thanks be to God

PART II.

AIR

Hear ye Israel

CHORUS

Be not afraid

RECIT., SOLO AND CHORUS

Have ye not heard

CHORUS

Woe to him

RECIT. AND AIR

It is enough

RECIT. AND TRIO

Lift thine eyes

CHORUS

He watching over Israel

RECIT. AND AIR

O rest in the Lord

CHORUS

He that shall endure

RECIT. AND CHORUS

Behold! God the Lord passed by

RECIT., QUARTET AND CHORUS

Holy is God the Lord

CHORUS

Go, return upon thy way

RECIT. AND AIR

For the mountains

CHORUS

Then did Elijah

AIR

Then shall the righteous

RECIT. AND CHORUS

But the Lord from the

QUARTET

O come ev'ry one

CHORUS

And then shall your light

Thursday Afternoon. April 30th

AT 3 O'CLOCK

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

(Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Air—"Ombudsman beloved" *Coleridge Taylor*
(From *Hawatha*)

WILFRID VIRGO

Two Characteristic Pieces *Ed. Elgar*

- (a) *Serenade Mauresque*
- (b) *Contrasts: The Gavotte, 1700-1900*

ORCHESTRA

Air—"Magnon" *Goring Thomas*

ETHEL WOOD

Overture to *Henry VIII* *Ed. German*

ORCHESTRA

PART II.

Overture—"The Lord of the Rings" *A. C. Mackenzie*

ORCHESTRA

Air
Songs *GRACE LILLIAN CARTER*

(a) "Mounie." *W. Wallace*

- (b) "Son of Mine."
- (From *Freebooter Songs*)

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*
(From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

Two English Dances—In the olden style *F. H. Cowen*

- (a) *Stately Dance*
- (b) *Country Dance*

ORCHESTRA

Thursday Evening, April 30th

AT 8 O'CLOCK

Programme

PART I.

The National Anthem

"The Death of Minnehaha"—Cantata
Coleridge Taylor

Ethel Wood, Reginald Davidson,
Winnipeg Festival Chorus and Orchestra

Two Movements—"From the Bavarian Highlands" *Ed. Elgar*

(a) Moderato

(b) Allegro vivace

ORCHESTRA

Recit. and Air—"The Happy Birds" *Ch. A. E. Harriss*
(From Torquil)

MILLICENT BRENNAN

Coronation March

A. C. Mackenzie

(Dedicated by gracious permission to His Majesty
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ORCHESTRA

PART II.

Overture—"The Naiades"

Sterndale Bennett

ORCHESTRA

Air—"O Peaceful Night"

F. H. Cowen

(From St. John's Eve)

ETHEL WOOD

Air—"Come, Marguerita, Come"

A. Sullivan

(From The Martyr of Antioch)

WILFRID VIRGO

Melody for Strings—"Eventide"

S. Bennett

ORCHESTRA

Two Shakespeare Sonnets

A. C. Mackenzie

(1) "The forward violet"

(2) "Shall I compare Thee?"

REGINALD DAVIDSON

"Welcome to the Norsemen"

Ch. A. E. Harriss

(Chorus, Act II., Torquil)

Winnipeg Festival Chorus and Orchestra.

2 2 2 2 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	(150)	Orpheus Society	March 30	C. H. Porter	(Montreal)
"	(150)	"	April 1	"	(Symphony)
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	(150)	*Festival Chorus	" 3	J. S. Ford	"
"	(150)	"	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	(Chicago)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	(Symphony)
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Ba.	(Orchestra)
London	200	*Festival Chorus	" 16	R. Pococke	"
Toronto	(150)	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
"	(200)	"	" 17	"	"
"	300	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	(200)	Choral Society	" 20	J. E. Birch	"
"	(200)	"	" 21	"	"
Montreal	(300)	*Festival Chorus	" 22	C. A. E. Harriss	"
"	(300)	"	" 23	G. Couture	"
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.	"
Winnipeg	(250)	Festival Chorus	" 25	Rhys Thomas	(Minneapolis)
"	(250)	"	" 26	"	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	"
Vancouver	(250)	*Festival Chorus	" 4	F. Dykes and H. Smith	(Portland and)
"	(250)	"	" 5	"	(Seattle)
New Westminster	150	*Festival Chorus	" 6	A. E. White	(Orchestra)
Victoria	(250)	*Festival Chorus	" 7	Geo. Taylor and H. Russel	"
"	250	"	" 8	"	"
"	250	"	" 9	"	"
3,050					

*Festival Chorus - newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1 Pavane for Violoncello
F. H. COWEN	Symphony in D Major
F. CORDER	Overture "Prospero"
L. GERMAN	Gipsy Song
F. CHIFFE	Ballade from Symphony in C Minor
F. LIGETI	March of the Angel's Farewell from "Gipsy Song"
A. SULLIVAN	Overture "Diabolus"
H. MACCUNN	Overture "Ship o' the Fiend"
	Overture "Land of the Mountain and the Sea"
A. C. MACKENZIE	Suite "London Day by Day" Rhapsody "Belles Dame sans Merci" Two Scottish Rhapsodies Overture "Cricket on the Hearth" Overture "Balmoral" Colonation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	Salve Regina
PARRY	Salve Regina
CORRIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Book I)
STAN	"The Death of Minnehaha" (Hiawatha, Book I)
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STAN	"The Death of Minnehaha" (Hiawatha, Book I)
MACKENZIE	"The Coriers Saturday Night" "The Coronation of Jubal"

SONGS

SCENES

DUETS

HARRISS

Coronation Mass Edward VII" (composed
for the Coronation of King Edward VII)

"His Majesty the King"
"The Coronation of Jubal"
"The Coronation of Jubal"

BRANDON

STANFORD

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MACKENZIE





First Cycle of Musical Festivals



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Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for " Greater Music " throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme--the Festival Choruses now engaged in preparing the works for the spring " Cycle of Musical Festivals of the Dominion of Canada " in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

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FIRST CYCLE OF MUSICAL FESTIVALS

To support the Brandon Festival Chorus everything has been done to create for this Festival component parts of all-round excellence.

The Brandon Musical Festival will be held in the City Hall on the evening of May 1st. The price of seats will be \$1.50 and \$1.00.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNESCLIFFE, OTTAWA, February, 1903.

First Cycle of Musical Festivals of the Dominion

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His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia
The Honourable G. H. Murray, Premier of Nova Scotia
The Honourable J. J. Tweedie, Premier of New Brunswick
The Honourable S. N. Parent, Premier of Quebec
The Honourable G. W. Ross, Premier of Ontario
The Honourable R. P. Roblin, Premier of Manitoba
The Honourable Colonel E. G. Prior, Premier of British Columbia
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. K. Willels, M.A., D.C.L., President, King's College, Windsor, N.S.
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.; Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.; Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

HONORARY COMMITTEE:

The Hon. Clifford Sifton, The Hon. Nesbitt Kirchhoffner, His Worship the Mayor Robert Hall,
S. W. McInnes, M.P.P., Rev. McAllan Harding, Rev. W. H. Emsley, Prof. McDiarmid

EXECUTIVE COMMITTEE:

Messrs. T. M. Bates, W. J. Curran, G. F. Sykes, W. B. Fenwick, A. R. Irwin, Mesdames Bower,
Campbell, Ashley, Sykes.
Associate Conductor—W. B. Fenwick
Festival Chorus Accompanist—Mrs. C. E. Collins
Hon. Secretary—Alexander R. Irwin

CITY HALL, BRANDON

BRANDON MUSICAL FESTIVAL

Friday, May 1st, at 8 p.m.

DIRECTOR OF FESTIVALS ■ CHARLES A. E. HARRISS

Festival Artistes :

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals)

MILLCENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

(and British Musical Festivals.)

REGINALD DAVIDSON, Baritone

(OF LONDON)

(and British Musical Festivals.)

MR. ARTHUR DOREY

Festival Solo-Accompanist

BRANDON FESTIVAL CHORUS

ONE HUNDRED VOICES.

ASSOCIATE-CONDUCTOR

W. B. FENWICK

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Programme

PART I.

The National Anthem

"The Death of Minnehaha"—Cantata *Coleridge Taylor*

Ethel Wood, Reginald Davidson,
Brandon Festival Chorus.

Air—"O Vision Entrancing" . . . *Goring Thomas* (From *Emeralda*)

WILFRID VIRGO

Recit. and Air—"The Happy Birds" . *Ch. A. E. Harriss* (From *Torquil*)

MILLICENT BRENNAN

Duet—"How Sweet the Moonlight Sleeps" . *A. Sullivan* (From *Kenilworth*)

ETHEL WOOD AND WILFRID VIRGO

PART II.

Three Shakespeare Sonnets . . . *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

REGINALD DAVIDSON

Intermezzo—From "Sleeping Beauty" . *F. H. Cowen*

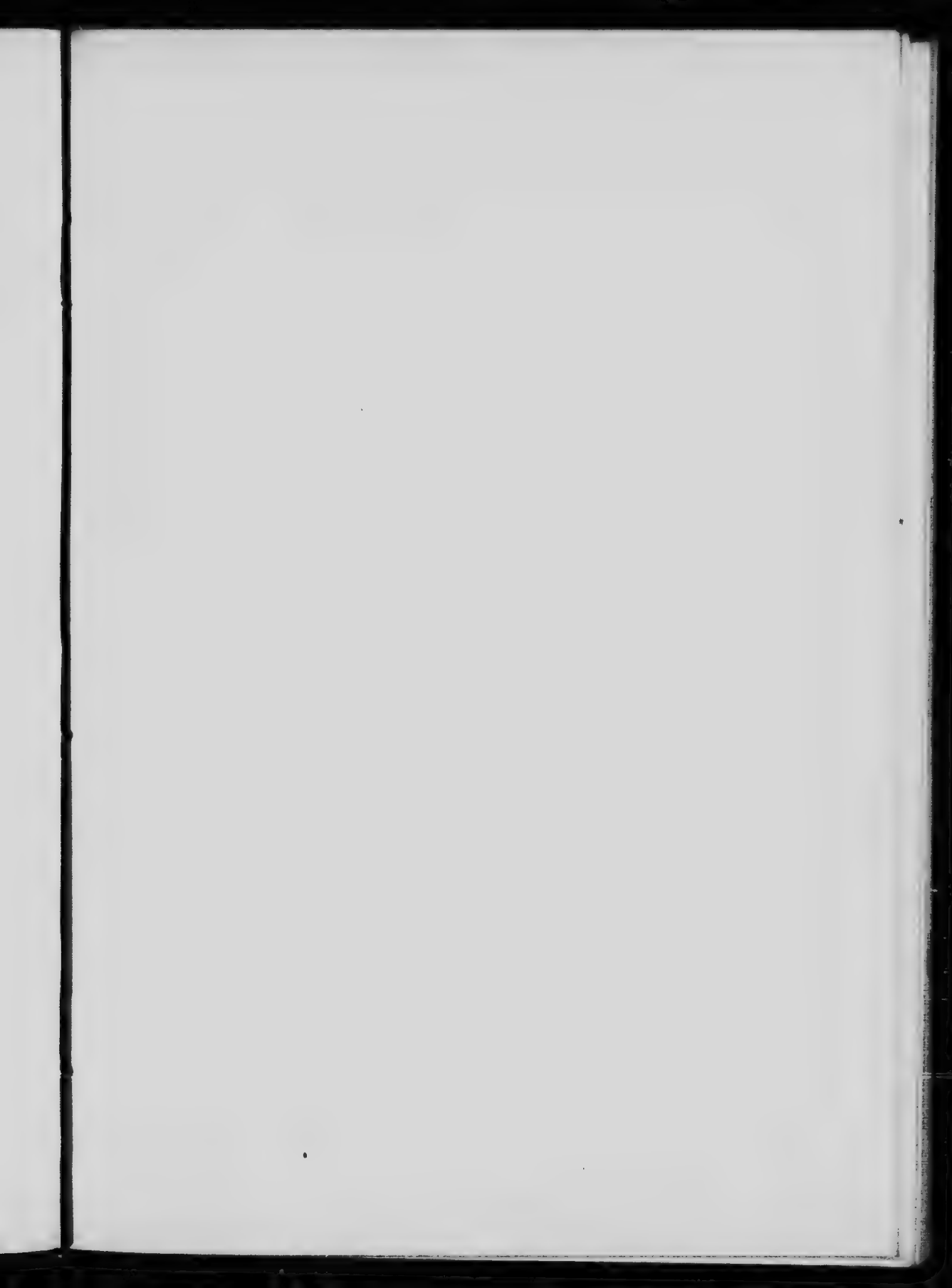
WILFRID VIRGO

Song—"The Gay Gitana" . . . *Ch. A. E. Harriss*

MILLICENT BRENNAN

"St. Cecilia's Day"—Ode . *C. H. Parry*

Ethel Wood, Reginald Davidson,
Brandon Festival Chorus.





2 2 2 2 F E S T I V A L D A T A 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	(150)	Orpheus Society March	1 C. H. Porter.		(Montreal)
	(150)	" "	April 1 " "		(Symphony)
Moncton	100	*Festival Chorus	2 G. H. Brown		"
St. John	(150)	*Festival Chorus	3 J. S. Ford		"
"	(150)	" "	4 " "		"
Hamilton	200	*Festival Chorus	13 Dr. C. L. M. Harris		(Chief of)
Brantford	200	*Festival Chorus	14 H. K. Jordan		(Symphony)
Woodstock	150	*Festival Chorus	15 J. H. Chadfield, Mus. Bac.		"
London	300	*Festival Chorus	16 R. Pococke		"
Toronto	(350)	Toronto Festival Chorus	16 Dr. F. H. Terrington		"
"	(300)	" "	17 " "		"
"	300	*National Festival Chorus	18 Dr. A. Ham		"
Ottawa	(200)	Choral Society	20 E. E. Birch		"
"	(200)	" "	21 " "		"
Montreal	(300)	*Festival Chorus	22 C. A. E. Harris		"
"	(300)	" "	23 G. Couture		"
"	200	Oratorio Society	24 H. Reyner, Mus. Bac.		"
Winnipeg	(250)	*Festival Chorus	29 Rhys Thomas		(Minneapolis)
"	(250)	" "	30 " "		(Orchestra)
Brandon	150	*Festival Chorus	May F. B. Fenwick		"
Vancouver	250	*Festival Chorus	4 F. Dykes and H. Smith		(Portland and)
"	250	" "	5 " "		(Seattle)
New Westminster	150	*Festival Chorus	6 A. E. White		"
Victoria	(250)	*Festival Chorus	7 Geo. Taylor and H. Russell		"
"	(250)	" "	8 " "		"
"	(250)	" "	9 " "		"
					3,080

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Bello"
H. MACCUNN	Overture "Ship on the Flood"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotters' Sunday Night"
"	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS

"Coronation Mass Edward VII" (composed
for these Festivals)

By gracious permission of His Majesty the King)

"Festival Mass"

Choruses from "Torquil"

VANCOUVER

STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF
MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie,

Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music, London

MACKENZIE



FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral this year, are British compositions, most of which have been composed here, and all of which have been performed at the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle and Portland, Oregon will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment, where an isolated festival has failed to clear itself; it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

[illegible]

MARLON S. J. HARRISS

First Cycle of Musical Festivals of the Dominion

VANCOUVER MUSICAL FESTIVAL

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO G.C.M.G., P.C.
D.L., J.P., LL.D., GOVERNOR GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO

HONORARY VICE-PRESIDENT:

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL
G.C.M.G., LL.D., P.C., D.L.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir William Lorne G.C.M.G., LL.D., Premier of Canada
His Honour, The Honourable A. G. Jones, Lieutenant Governor of the Province of Nova Scotia
His Honour, The Honourable E. B. Snowball, Lieutenant Governor of the Province of New Brunswick
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant Governor of the Province of Quebec
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant Governor of the Province of Ontario
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant Governor of the Province of Manitoba
His Honour, Sir Henri Joly de LaRonde, K.C.M.G., Lieutenant Governor of the Province of British Columbia
The Honourable G. H. Mealy, LL.D., LL.B., Attorney General
The Honourable J. J. Tweedie, Premier of New Brunswick
The Honourable S. N. Parent, Premier of Quebec
The Honourable G. W. Ross, Premier of Ontario
The Honourable K. P. Rodlin, Premier of Saskatchewan
The Honourable Colonel F. G. Prime, Premier of British Columbia
The Honourable Esquire J. L. D. Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Landon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D., St. Andrew's, C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President King's College Windsor, N.S.
Their Worshipful the Mayors of the cities of Halifax, N.S., Moncton, N.B., St. John's, N.B., Quebec, P.Q., Montreal, P.Q., Ottawa, Ont., Toronto, Ont., Hamilton, Ont., Brantford, Ont., Woodstock, Ont., London, Ont., Winnipeg, Man., New Westminster, B.C., Vancouver, B.C., Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

HONORARY COMMITTEE:

His Worship, The Mayor of Vancouver

H. Canine, Esq., W. Bond, Esq., J. E. Burns, Esq., Frederick Buscombe, Esq., Colonel Dudley, Dr. Brydon Jack, Dr. Langis, A. Lockyer, Esq., W. H. Maikin, Esq., R. Marpole, Esq., Robert Martin, Esq., Rev. MacBeth, Father McGowan, H. McDowell, Esq., W. C. Nichol, Esq., Dr. Reynolds, J. A. Russell, Esq., Campbell Sweeney, Esq., Captain R. G. Tait

FESTIVAL COMMITTEE:

Messrs J. H. Smith, F. Dyke, G. Dyke, Dr. Richardson, W. Evans, G. S. Forsyth, E. Bayliss, H. Harper, E. O. Claghahan, P. G. D. Albert, W. J. Spear, R. R. Ricketts.
Associate Conductors--F. Dyke and J. H. Smith
Hon. Secretary, R. R. Ricketts

VANCOUVER OPERA HOUSE

VANCOUVER MUSICAL FESTIVAL

Monday and Tuesday, May 4-5, at 8 p.m.

Tuesday Afternoon, at 2.30 p.m.

DIRECTOR OF FESTIVALS - CHARLES A. E. HARRISS

Festival Artists:

ETHEL WOOD, Soprano

(OF LONDON)

St. James Hall and British Musical Festivals

MILLICENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

and British Musical Festivals

REGINALD DAVIDSON, Baritone

(OF LONDON)

and British Musical Festivals

R. WATKIN MILLS, Bass

(OF LONDON)

and British Musical Festivals

MR. ARTHUR DOREY

Festival Organist

MR. FRANK WATKIS

(OF LONDON)

Festival Solo-Accompanist

FESTIVAL ORCHESTRA

VANCOUVER FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE-CONDUCTOR

FRED DYKE AND J. H. SMITH

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Monday Evening, May 4th

Programme

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey

ORCHESTRA

Air - "Onaway - awake beloved" *Coleridge Taylor*
From *Hawatha*

WILFRID VIRGO

Air - "O Peaceful Night" *F. H. Cowen*
From *St. John's Eve*

ETHEL WOOD

Three of Shakespeare's Sonnets *A. C. Mackenzie*

- (1) "When in disgrace"
- (2) "The forward violet"
- (3) "Shall I compare Thee?"

For Baritone

REGINALD DAVIDSON

Song - "The Gay Gitana" *Ch. A. E. Harris*

MILLCENT BRENNAN

PART II.

Overture to Henry VIII *Ed. German*

ORCHESTRA

Two Songs *W. Wallace*

- (a) "Minnie"
 - (b) "Son of Mine"
- From *Freebooter Songs*

REGINALD DAVIDSON

Duet - "How Sweet the Moonlight Sleeps" *A. Sullivan*

ETHEL WOOD AND WILFRID VIRGO

"The Cotter's Saturday Night"

A. C. Mackenzie

Vancouver Festival Chorus and Orchestra.

Tuesday Afternoon, May 5th

AT 2.30 O'CLOCK

Programme

The National Anthem

Overture "The Little Minister" *A. C. Mackenzie*

ORCHESTRA

Air "Come Marguerita, Come" *A. Sullivan*

From The Master of Antioch

WILFRID VIRGO

Melody for Strings-- "Eventide" *S. J. Bennett*

ORCHESTRA

Air-- "The Happy Birds" *Ch. A. E. Harris*

From Torquay

MILLICENT BRENNAN

Song "Thou art passing hence" *A. Sullivan*

WATKIN MILLS

From the Music to Henry VIII.

Ed. German

(a) Overture

(b) Intermezzo (Act III)

(c) Procession March

ORCHESTRA

Air "Spring had Come" *Coleridge Taylor*

From Hiawatha

MILLICENT BRENNAN

Two English Dances--In the olden style *F. H. Cowen*

a) Stately Dance

b) Country Dance

ORCHESTRA

Tuesday Evening, May 5th

Programme

PART I.

The National Anthem

Festival Mass

Ch. A. F. Harris.

(Dedicated by gracious permission to Her Excellency The
Countess of Minto)

Wilfrid Virgo, Quartette

Canoe Club Festival Chorus and Orchestra

Interlude From *The Sleeping Beauty*

F. H. Cowen

Wilfrid Virgo and Orchestra

Air *Mignon*

Goring Thomas.

MILICENT BRENNAN

Air *When variant Ammon*

Balliol Hill

From *Amena*

WATKIN MILLS

PART II.

Ode— "**St. Cecilia's Day**"

C. H. Parry

Elmer Wood, Watkin Mills

Canoe Club Festival Chorus and Orchestra

Movement From the *Bavarian Highlands*

Ed. Elgar

ORCHESTRA

Recit. and Air *O Vision Entrancing*

Goring Thomas

From *Esmeralda*

WILFRID VIRGO

Overture *The Little Minister*

A. C. Mackenzie

ORCHESTRA

2 2 2 2 FESTIVAL DATA 2 2 2 2

CITY	No. of Voices	CHORUS	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 30	C. H. Porter	(")
"	150	"	April 1	"	(")
Moncton	100	*Festival Chorus	" 2	G. H. Brown	
St. John	150	*Festival Chorus	" 3	J. S. Ford	
"	150	"	" 4	"	
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	(Chicago)
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	(Symphony)
Woodstock	150	*Festival Chorus	" 15	L. H. Chadfield, Mus. Bac.	(Orchestra)
London	"	*Festival Chorus	"	A. Pococke	
Toronto	150	Toronto Festival Chorus	" 17	Dr. F. H. Torrington	
"	150	"	"	"	
"	150	*National Festival Chorus	" 18	Dr. A. Ham	
Ottawa	200	Choral Society	" 20	J. E. Birch	
"	200	"	"	"	
Montreal	300	*Festival Chorus	" 22	C. A. E. Harriss	
"	300	"	" 23	A. Couture	
"	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.	
Winnipeg	250	*Festival Chorus	" 26	Rhys Thomas	(Minneapolis)
"	250	"	" 30	"	(Orchestra)
Brandon	150	*Festival Chorus	May 1	F. B. Fenwick	
Vancouver	250	*Festival Chorus	" 4	F. Dykes and H. Smith	(Portland and)
"	250	"	" 5	"	(Seattle)
New Westminster	150	*Festival Chorus	" 6	A. E. White	
Victoria	250	*Festival Chorus	" 7	Geo. Taylor and H. Russell	
"	250	"	" 8	"	
"	250	"	"	"	

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fiend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

	Coronation Ode
COWEN	"
ELGAR	"St. Cecilia's Day"
PARRY	"Blest Pair of Sirens"
"	"The Death of Minnehaha" (Hiawatha, Part 2)
COLERIDGE TAYLOR	"The Revenge"
STANFORD	"The Battle of the Baltic"
"	"The Banner of St. George"
ELGAR	"The Golden Legend"
SULLIVAN	"The Cotter's Saturday Night"
MACKENZIE	"The Dream of Jubal"

SONGS

SCENES

DUETS

HARRISS

"Coronation Mass Edward VII" (composed
for these Festivals)
By gracious permission of His Majesty the King
"Festival Mass"
Choruses from "Torquil"

NEW WESTMINSTER

Fin 6 Postmaster
STANFORD

COWEN

MACCUNN

SULLIVAN

PARRY

GERMAN

ELGAR

**FIRST CYCLE OF
MUSICAL
FESTIVALS**

— of the —
DOMINION OF CANADA

March 31st to May 9th. 1903

HONORARY PRESIDENT

His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS

Charles A. E. Harriss

CONDUCTOR

Sir Alexander Campbell Mackenzie,

Mus. Doc., LL.D., F.R.A.M.

Principal of the Royal Academy of
Music, London



MACKENZIE





First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia; Brandon and Winnipeg, Manitoba; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario; Montreal, Quebec; St. John and Moncton, New Brunswick; Halifax, Nova Scotia; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses; the Toronto Festival Chorus is augmented by a second Festival Chorus; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor-General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

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FIRST CYCLE OF MUSICAL FESTIVALS

The New Westminster Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festivals component parts of all-round excellence.

The New Westminster Musical Festival will take place (by kind permission) in the Drill Hall, on the evening of May 6th, the price of seats being \$1.00.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

EARNSCLIFFE, OTTAWA, February, 1903.

First Cycle of Musical Festivals of the Dominion

NEW WESTMINSTER MUSICAL FESTIVAL

PRESIDENT:

HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO

HONORARY VICE-PRESIDENT:

THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
G.C.M.G., LL.D., P.C., D.L.

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia
His Honour, The Honourable C. B. Snowball, Lieutenant Governor of the Province of New Brunswick
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant Governor of the Province of Ontario
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia
The Honourable G. H. Murray, Premier of Nova Scotia
The Honourable L. J. Tweedie, Premier of New Brunswick
The Honourable S. N. Parent, Premier of Quebec
The Honourable G. W. Ross, Premier of Ontario
The Honourable R. P. Roblin, Premier of Manitoba
The Honourable Colonel E. G. Prior, Premier of British Columbia
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrew's University
Rev. William Clark, M.A., D.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James Loudon, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D. (St. Andrew's), C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.
Their Worshipful the Mayors of the Cities of Halifax, N.S.; Moncton, N.B.; St. John, N.B.;
Quebec, P.Q.; Montreal, P.Q.; Ottawa, Ont.; Toronto, Ont.; Hamilton, Ont.;
Brantford, Ont.; Woodstock, Ont.; London, Ont.; Winnipeg, Man.; New Westminster, B.C.; Vancouver, B.C.; Victoria, B.C.

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

COMMITTEE:

His Worship The Mayor, W. H. Keary, Esq., Hon. President

J. J. Jones, Esq., President.

Rev. A. Silva White,
A. G. Macfarlane, Esq.,
Henry Morey, Esq.,

J. P. Martin, Esq.,
T. R. Pearson, Esq.,
W. E. McLeod, Esq.,

L. B. Lusby, Esq.,
J. B. Kennedy, Esq.,

Associate Conductor, A. E. White

Hon. Secretary, A. R. Watts.

DRILL HALL, New Westminster, B.C.

New Westminster Musical Festival

Wednesday Evening, May 6th, at 8 o'clock.

DIRECTOR OF FESTIVALS • CHARLES A. E. HARRISS

Festival Artistes:

ETHEL WOOD, Soprano

(OF LONDON)

(St. James Hall and British Musical Festivals.)

MILLCENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

(and British Musical Festivals.)

REGINALD DAVIDSON, Baritone

(OF LONDON)

(and British Musical Festivals.)

R. WATKIN MILLS, Bass

(OF LONDON)

(and British Musical Festivals.)

MR. ARTHUR DOREY

Festival Organist

MR. FRANK WATKIS

(OF LONDON)

Festival Solo-Accompanist

FESTIVAL ORCHESTRA

CONCERT-MASTER

CARL RIEDELSBERGER.

NEW WESTMINSTER FESTIVAL CHORUS

ONE HUNDRED VOICES.

ASSOCIATE-CONDUCTOR

A. E. WHITE

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Wednesday Evening, May 6th

Programme

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.

ORCHESTRA

Ode—"St. Cecilia's Day" *C. H. Parry*

Ethel Wood, Watkin Mills,

New Westminster Festival Chorus and Orchestra

Two Characteristic Pieces *Ed. Elgar*

(a) Serenade Mauresque

(b) Contrasts: The Gavotte, 1700-1900)

ORCHESTRA.

Air—"The Happy Birds" *Ch. A. E. Harriss*
(From Torquil)

MILLCENT BRENNAN

Overture to Henry VIII *Ed. German*

ORCHESTRA

PART II.

"The Cotter's Saturday Night"

A. C. Mackenzie

New Westminster Festival Chorus and Orchestra.

Two Songs *W. Wallace*

(a) "Minnie."

(b) "Son of Mine."

(From Freebooter Songs)

REGINALD DAVIDSON

Recit. and Air "O Vision Entrancing" *Goring Thomas*
(From Esmeralda)

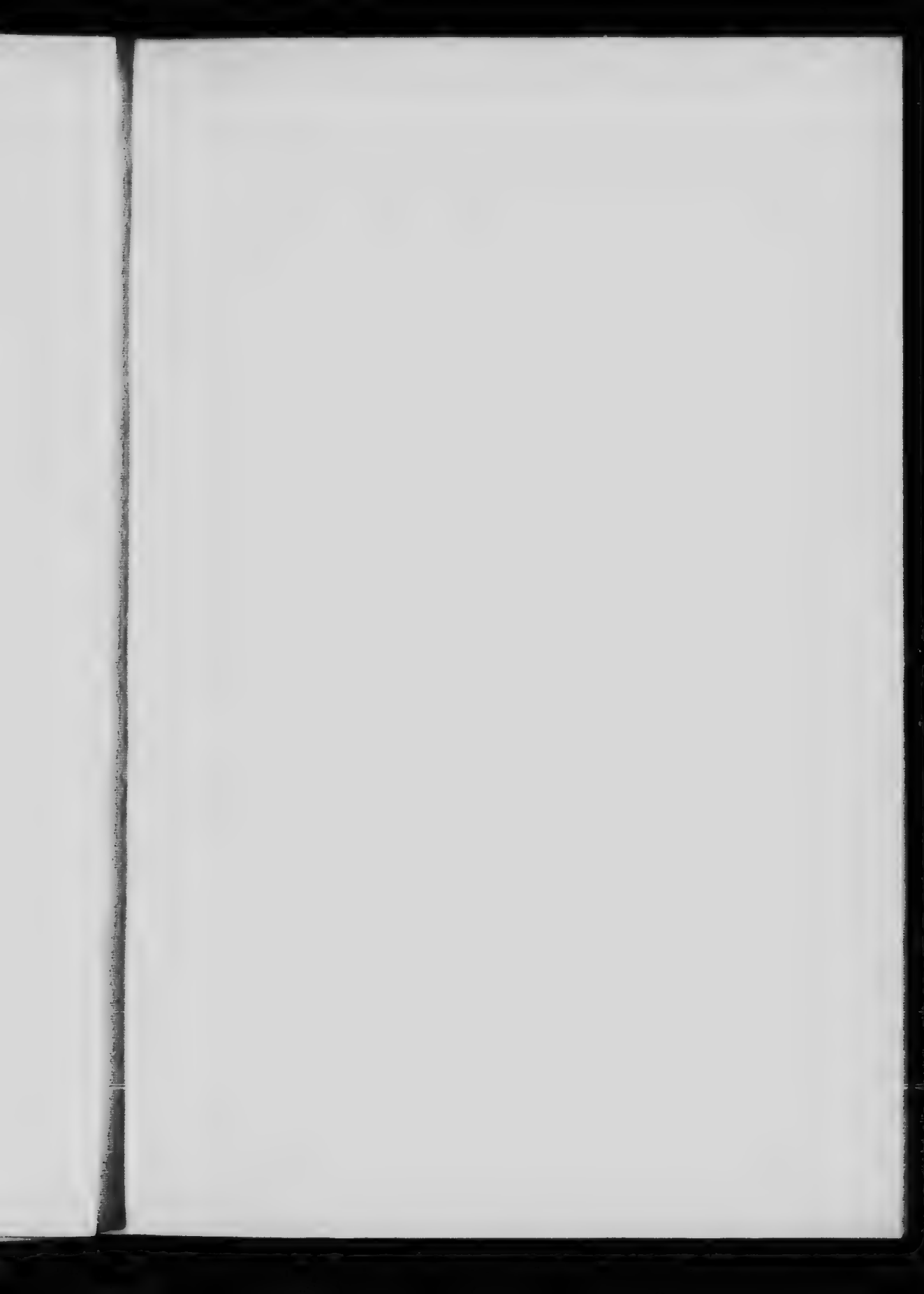
WILFRID VIRGO

Two English Dances--In the olden style *F. H. Cowen*

a) Statey Dance

b) Country Dance

ORCHESTRA



F F F F FESTIVAL DATA F F F F

CITY	No. of Voices	Chorus	Festival	Associate Conductor	Orchestra
Habifax	150	Apheus Society	March 1	C. H. Porter	(Montreal Symphony Orchestra)
	150		April 1	"	"
Moncton	100	*Festival Chorus		G. H. Brown	
St. John	150	*Festival Chorus		L. S. Ford	
	150			"	
Hamilton	200	*Festival Chorus		Dr. C. C. M. Harris	(Chicago Symphony Orchestra)
Brantford	200	*Festival Chorus		H. K. Jordan	"
Woodstock	150	*Festival Chorus		L. H. Chadfield, Mus. Bac.	
London	200	*Festival Chorus		L. Pascoe	
Toronto	150	Toronto Festival Chorus		Dr. F. H. Torrington	
	150			"	
		*National Festival Chorus		Dr. A. Ham	
Ottawa	100	Choral Society		L. E. Birch	
	150			"	
Montreal	150	*Festival Chorus		C. A. E. Harris	
"	150	"		L. Contre	
"	150	Oratorio Society		H. Reyner, Mus. Bac.	
Winnipeg	150	*Festival Chorus		Rhys Thomas	(Minneapolis Orchestra)
	150	"		"	"
Brandon	150	*Festival Chorus	May 1	L. B. Fenwick	
Vancouver	150	*Festival Chorus		E. Dykes and H. Smith	(Portland and Seattle Orchestra)
	"	"		"	"
New Westminster	150	*Festival Chorus		A. E. White	"
Victoria	150	*Festival Chorus		Geo. Taylor and H. Russell	"
	"	"		"	"

*Festival Chorus newly organized for this cycle

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody No. 1
"	Irish Symphony
F. H. COWEN	Scandinavian Symphony
F. CORDER	Overture "Prospero"
E. GERMAN	Gipsy Suite
F. CLIFFE	Ballade from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Gerontius"
A. SULLIVAN	Overture "Di Ballo"
H. MACCUNN	Overture "Ship o' the Fend"
"	Overture "Land of the Mountain and the Flood"
A. C. MACKENZIE	Suite "London Day by Day"
"	Ballade "La Belle Dame sans Merci"
"	Two Scottish Rhapsodies
"	Overture "Cricket on the Hearth"
"	Overture "Britannia"
"	Coronation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"
PARRY	"St. Cecilia's Day"
"	"Blest Pair of Sirens"
COLERIDGE TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	"The Revenge"
"	"The Battle of the Baltic"
ELGAR	"The Banner of St. George"
SULLIVAN	"The Golden Legend"
MACKENZIE	"The Cotter's Saturday Night"
"	"The Dream of Ju'el"

SONGS

SCENES

DUETS

HARRISS	"Coronation Mass Edward VII" (composed for these Festivals)
"	(by special permission of His Majesty the King)
"	"Te Deum Mass"
"	Choruses from "Torquil"

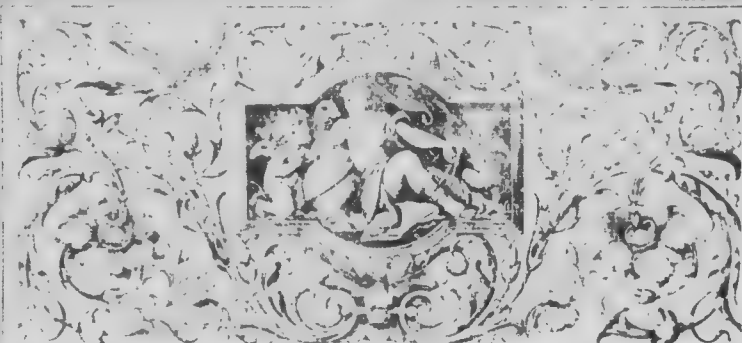
1871

VICTORIA

STANFORD

COWEN

MACKENZIE



FIRST CYCLE OF
**MUSICAL
FESTIVALS**

of the
DOMINION OF CANADA

March 31st to May 9th, 1903

HONORARY PRESIDENT
His Excellency the Earl of Minto, Governor-
General of Canada

DIRECTOR OF FESTIVALS
Charles A. F. Harriss

ORGANIZER
Sir Alexander Campbell Mackenzie,
Mus. Doc., F.L.D., F.R.A.M.
Principal of the Royal Academy of
Music, London

MASTERS

PARRY

GERMAN

FIGAR



MACKENZIE





First Cycle of Musical Festivals



THE ORGANIZATION of Choral bodies of voices in the cities of Victoria, Vancouver and New Westminster, British Columbia ; Brandon and Winnipeg, Manitoba ; London, Woodstock, Hamilton, Brantford, Toronto and Ottawa, Ontario ; Montreal, Quebec ; St. John and Moncton, New Brunswick ; Halifax, Nova Scotia ; is the realization of a work commenced at Victoria during April, 1901, and completed at Halifax, December, 1902, for "Greater Music" throughout the Dominion. With the exception of the Toronto Festival Chorus, the Ottawa Choral Society, the Montreal Oratorio Society, and the Orpheus Society of Halifax—factors in the scheme—the Festival Choruses now engaged in preparing the works for the spring "Cycle of Musical Festivals of the Dominion of Canada" in each of the several cities mentioned, represent newly-formed Choruses ; the Toronto Festival Chorus is augmented by a second Festival Chorus ; the Festival Chorus in Montreal is augmented by the Oratorio Society. The entire forces aggregate between three and four thousand Canadian vocalists, each Chorus rehearsed by an appointed local associate-conductor and each supported by an organized committee aided by an honorary secretary. The whole of

FIRST CYCLE OF MUSICAL FESTIVALS

the musical profession throughout the Dominion are engaged in this, the first general combined effort for "musical advancement" from ocean to ocean, which is considered a work worthy of the hearty support of His Excellency the Governor General, President of the Festivals, and of Sir Alexander Campbell Mackenzie, the distinguished British composer and Principal of the London Royal Academy of Music, who has consented to personally conduct these choral forces throughout our land.

The works to be given, both choral and orchestral, this year, are British compositions, most of which have been composed for, and all of which have been performed at, the British Musical Festivals. The Montreal Symphony Orchestra will assist at the Festivals in Nova Scotia and New Brunswick; the Chicago Symphony Orchestra of fifty musicians will fulfill a like duty at the Festivals throughout Ontario and Quebec; an orchestra from Minneapolis will perform at the Festivals in Manitoba; an orchestra from Seattle, and Portland, Oregon, will perform at the Festivals in British Columbia.

The organizing of this cycle has taken two years in accomplishment; where an isolated Festival has failed to clear itself, it is thought a series of them will pay for themselves. This Cycle of Festivals must prove self-supporting to become permanent. If they are successful, then each succeeding year will bring a great conductor and composer amongst us to stimulate and educate the musical amateurs to "greater music," and afford the musical profession the needed opportunity of exchanging musical thought with the foremost musicians of the times, all of which will conduce musically to our country's well-being and fit us as a nation capable of holding place second to none as a musical community.

FIRST CYCLE OF MUSICAL FESTIVALS

The Victoria Festival Chorus will be supported by a Festival Orchestra, everything having been done to create for this chain of Festival component parts of all round excellence

For the two days' Festivals to be held in Victoria May 7-8, which include two evening and one afternoon performances, you are asked to subscribe for as many seats as you may desire. The Festivals will take place (by kind permission) in the Drill Hall. For the evening performances the prices will be \$1.00; for the Festival Matinee, 50 cents everywhere.

This is a musical educational work, not a speculative undertaking. The press, both here and in London, England, speak of it as a good work, on behalf of which I honestly can and do ask your liberal, kind and hearty support.

CHARLES A. E. HARRISS.

BARNESCLIFFE, OTTAWA, February, 1903.

First Cycle of Musical Festivals of the Dominion

PRESIDENT:

**HIS EXCELLENCY THE RIGHT HONOURABLE THE EARL OF MINTO, G.C.M.G., P.C.,
D.L., J.P., LL.D., GOVERNOR-GENERAL**

HONORARY PATRONESS:

HER EXCELLENCY THE COUNTESS OF MINTO

HONORARY VICE-PRESIDENT:

**THE RIGHT HONOURABLE LORD STRATHCONA AND MOUNT ROYAL,
G.C.M.G., LL.D., P.C., D.L.**

HONORARY PATRON:

THE RIGHT HONOURABLE ARTHUR JAMES BALFOUR, M.P., P.C., F.R.S., D.L.

PATRONS:

The Right Honourable Sir Wilfrid Laurier, G.C.M.G., P.C., Premier of Canada
His Honour, The Honourable A. G. Jones, Lieutenant-Governor of the Province of Nova Scotia
His Honour, The Honourable C. B. Snowball, Lieutenant-Governor of the Province of New Brunswick
His Honour, Sir Louis Jetté, K.C.M.G., Lieutenant-Governor of the Province of Quebec
His Honour, Sir Oliver Mowat, K.C.M.G., Lieutenant-Governor of the Province of Ontario
His Honour, Sir Daniel MacMillan, K.C.M.G., Lieutenant-Governor of the Province of Manitoba
His Honour, Sir Henri Joly de Lotbinière, K.C.M.G., Lieutenant-Governor of the Province of British Columbia
The Honourable G. H. Murray, Premier of Nova Scotia
The Honourable L. J. Tweedie, Premier of New Brunswick
The Honourable S. N. Parent, Premier of Quebec
The Honourable G. W. Ross, Premier of Ontario
The Honourable R. P. Roblin, Premier of Manitoba
The Honourable Colonel R. G. Prior, Premier of British Columbia
Andrew Carnegie, Esquire, LL.D., Lord Rector of St. Andrews University
Rev. William Clark, M.A., LL.D., LL.D., D.C.L., F.R.S.C., Trinity University
Rev. James London, M.A., LL.D., Principal of the University of Toronto
Rev. J. C. Street Macklem, M.A., LL.D., Provost of Trinity University
W. Peterson, M.A. (Edin. and Oxon.), LL.D., St. Andrews, C.M.G., Principal of the University of McGill
Rev. C. E. Willets, M.A., D.C.L., President, King's College, Windsor, N.S.
**Their Worshipful the Mayors of the Cities of Halifax, N.S., Moncton, N.B., St. John, N.B.,
Quebec, P.Q., Montreal, P.Q., Ottawa, Ont., Toronto, Ont., Hamilton, Ont.,
Brantford, Ont., Woodstock, Ont., London, Ont., Winnipeg, Man., New Westminster, B.C., Vancouver, B.C., Victoria, B.C.**

DIRECTOR OF FESTIVALS

CHARLES A. E. HARRISS

Victoria Musical Festival

PATRONS:

His Honour The Hon Sir Henri Joly de Lotbinière K C M G P C etc, Lieutenant Governor
Lieut Col The Hon E G Prior Premier
Bishop Cridge
The Right Reverend The Lord Bishop of Columbia
The Hon. W. Templeman, Senator
The Hon. W. J. Macdonald, Senator
Thomas Earle, Esq., M P
George Riley, Esq., M P
The Hon. D. M. Roberts, Attorney-General
The Hon. W. C. Wells, Chief Commissioner of Lands and Works
The Hon. J. D. Prentice, Minister of Finance and Agriculture
The Hon. W. W. B. McInnes, Minister of Education
Lieutenant-Colonel Grant, R E., Commanding Imperial Troops
Colonel Holmes, D O C
Lieut.-Col. Hall, Officer Commanding 5th Regiment Canadian Artillery
His Worship the Mayor of Victoria
The Rev. W. L. Clay
The Rev. Dr. Campbell, First Presbyterian Church
The Rev. Montague H. Cohen, Rabbi
A. E. Smith, Esq., United States Consul
C. Lowenberg, Esq., Imperial German Consul
H. M. Grahame, Vice Consul for France
T. R. Smith, Esq., Norwegian and Swedish Consul
W. A. Ward, Esq., Danish Consul
The Aldermen of the City of Victoria

FESTIVAL COMMITTEE:

Beaulands, The Rev. Canon	Longfield, Jesse
Brown, J. G.	Munro, Ross
Burnett, G. Jennings	Phillips, George
Dicks, Gordon	Russell, E. Howard
Jay, George	Schl, Frank
Kennedy, The Rev. J. A.	Taylor, Herbert
Kent, Herbert	

ASSOCIATE CONDUCTORS:

Taylor, Herbert
Russell, E. Howard B A Hon. Conductor Victoria Club

HONORARY ACCOMPANYISTS:

Miss Gertrude Leowen
Miss Laura Ashton Devlin A F C M

HON. SECRETARY-TREASURER:

Phillips, George Member of Royal Choral Society London

DRILL HALL, VICTORIA

VICTORIA MUSICAL FESTIVAL

Thursday and Friday, May 7-8, at 8 p.m.

Friday Afternoon, at 2.30 p.m.

DIRECTOR OF FESTIVALS • CHARLES A. E. HARRISS

Festival Artists:

ETHEL WOOD, Soprano

(OF LONDON)

1st James Hall and British Musical Festivals

MILLICENT BRENNAN, Soprano

(OF PARIS)

WILFRID VIRGO, Tenor

(OF LONDON)

and British Musical Festivals

REGINALD DAVIDSON, Baritone

(OF LONDON)

and British Musical Festivals

R. WATKIN MILLS, Bass

(OF LONDON)

and British Musical Festivals.

MR. ARTHUR DOREY

Festival Organist

MR. FRANK WATKIS

(OF LONDON)

Festival Solo-Accompanist

MISS LAURA ASTON DEVLIN, A.T.C.M.

Chorus-Accompanist

FESTIVAL ORCHESTRA

VICTORIA FESTIVAL CHORUS

TWO HUNDRED VOICES.

ASSOCIATE-CONDUCTORS

HERBERT TAYLOR AND E. H. RUSSELL.

CONDUCTOR

Sir Alexander Campbell Mackenzie.

Thursday Evening, May 7th

AT 8 O'CLOCK

Programme

PART I.

The National Anthem

Coronation March *A. C. Mackenzie*

Dedicated by gracious permission to His Majesty
King Edward VII. Performed at the Solemnity at
Westminster Abbey.)

ORCHESTRA

Air—"Onaway, awake beloved" *Coleridge Taylor*
(From *Hiawatha*)

WILFRID VIRGO

Two Characteristic Pieces *Ed. Elgar*

a. Serenade Mauresque
(b) Contrasts (The Gavotte, 1700-1900)

ORCHESTRA

Festival Mass *Ch. A. E. Harris*

(Dedicated by gracious permission to Her Excellency The
Countess of Minto.)

Tenor Solo, Quartette.

Victoria Festival Chorus and Orchestra

PART II.

Air—"O Peaceful Night" *F. H. Cohen*
(From "John's Eve")

ETHEL WOOD

Songs *W. Wallcut*
a. "Minnie"
b. "Son of Mine"

REGINALD DAVIDSON

Duet—"How Sweet the Moonlight Sleeps" *A. Sullivan*
(From *Kentworth*)

ETHEL WOOD AND WILFRID VIRGO

"The Revenge"—A Ballad of the Fleet,
C. V. Stanford
Victoria Festival Chorus and Orchestra.

Friday Afternoon, May 8th

AT 2.30 O'CLOCK

Programme

PART I.

The National Anthem

Overture "The Little Minister" . . . *A. C. Mackenzie*

ORCHESTRA

Interlude "For the Orchestra and Tenor Solo" . . . *F. H. Cowen*
(From "Sleeping Beauty")

Wolfgang Amadeus Mozart and Orchestra

Air "The Happy Birds" . . . *Ch. A. E. Harriss*
(From Torquil)

MILLCENT BRENNAN

Song "Thou art passing hence" . . . *A. Sullivan*

WATKIN MILLS

From the Music to Henry VIII . . . *Ed. German*

- (a) Overture
- (b) Intermezzo
- (c) Procession March

ORCHESTRA

Air—"Mignon" . . . *Goring Thomas*

ETHEL WOOD

Melody for Strings—"Eventide" . . . *S. J. Bennett*

ORCHESTRA

Two English Dances—In the olden style . . . *F. H. Cowen*

- (a) Stately Dance
- (b) Country Dance

ORCHESTRA

Friday Evening, May 8th

AT LOOK

Programme

PART I.

The National Anthem

Overture "The Naiades" *Sterndale Bennett*

ORCHESTRA

Recit. and Air "O Vision Entrancing" *Goring Thomas*
(From *Esmeralda*)

WILFRID VIRGO

Air "When Valiant Ammon" *Holtzkill*
(From *Almena*)

WATKIN MILLS

"The Death of Minnehaha" Cantata
Coleridge Taylor

Ethel Wood, Watkin Mills,
Victoria Festival Chorus and Orchestra

PART II.

Three of Shakespeare's Sonnets *A. C. Mackenzie*

- 1) "When in disgrace"
 - 2) "The forward violet"
 - 3) "Shall I compare Thee"
- (For Baritone.)

REGINALD DAVIDSON

Movement From "The Bavarian Highlands" *Ed. Elgar*
ORCHESTRA

Air— "Come, Marguerita, Come" *A. Sullivan*
(From *The Martyr of Antioch*)

WILFRID VIRGO

"St. Cecilia's Day"—Ode *C. H. H. Parry*

Ethel Wood, Watkin Mills,
Victoria Festival Chorus and Orchestra

FESTIVAL DATA

CITY	No. of Voices	Chorus	Festivals	Associate Conductor	Orchestra
Halifax	150	Orpheus Society	March 31	C. H. Porter	{ Montreal Symphony Orchestra }
	150	"	April 1	"	
Moncton	100	*Festival Chorus	" 2	G. H. Brown	"
St. John	150	*Festival Chorus	" 3	J. S. Foul	"
	150	"	" 4	"	"
Hamilton	200	*Festival Chorus	" 13	Dr. C. L. M. Harris	{ Chicago Symphony Orchestra }
Brantford	200	*Festival Chorus	" 14	H. K. Jordan	
Woodstock	150	*Festival Chorus	" 15	J. H. Chadfield, Mus. Bac.	"
London	200	*Festival Chorus	" 15	R. Pococke	"
Toronto	150	Toronto Festival Chorus	" 16	Dr. F. H. Torrington	"
	200	"	" 17	"	"
	200	*National Festival Chorus	" 18	Dr. A. Ham	"
Ottawa	200	Choral Society	" 20	L. R. Birch	"
	200	"	" 21	"	"
Montreal	150	*Festival Chorus	" 22	C. A. E. Harriss	"
	150	"	" 23	G. Couture	"
	200	Oratorio Society	" 24	H. Reyner, Mus. Bac.	"
Winnipeg	150	*Festival Chorus	" 26	Rhys Thomas	{ Minneapolis Orchestra }
	150	"	" 26	"	
Brandon	150	Festival Chorus	May 1	E. B. Fenwick	"
Canconver	150	*Festival Chorus	" 4	F. Dykes and H. Smith	{ Portland and Seattle Orchestra }
	200	"	" 5	"	
New Westminster	150	*Festival Chorus	" 6	A. F. White	"
Victoria	150	*Festival Chorus	" 7	Geo. Taylor and H. Russell	"
	250	"	" 8	"	"
	250	"	" 14	"	"
	250	"	" 14	"	"

*Festival Choruses newly organized for this cycle.

List of British Works to be performed in Canada during the Cycle of Musical Festivals

ORCHESTRAL

C. V. STANFORD	Irish Rhapsody, No. 1 Irish Symphony
F. H. COWEN	Symphony No. 1, Symphony
P. COEDER	Overture "Progress"
H. GERMAN	Gipsy Suite
F. CLARKE	Ballade (from Symphony in C Minor)
E. ELGAR	Prelude and Angel's Farewell from "Germans"
A. SULLIVAN	Overture "In Balla"
H. MACCOSH	Overture "Ship on the Flood" Overture "Land of the Mountain and the Flood"
A. C. MACKENNIE	Suite "London Day by Day" Ballade "La Belle Dame sans Merci" Two Scottish Rhapsodies Overture "Cricket on the Hearth" Overture "Britannia" Cometation March

CHORAL WORKS

COWEN	Coronation Ode
ELGAR	"St. Cecilia's Day"
PARRY	"Hail Part of Storm"
COURTNEY TAYLOR	"The Death of Minnehaha" (Hiawatha, Part 2)
STANFORD	The Refuge The Battle of the Baltic
PEAR	The Banner of St. George
SULLIVAN	The Golden Legend
MACKENNIE	"The Center's Saturday Night" "The Dream of Jubal"

Soprano

Mezzo-soprano

Baritone

Bass

"Concert in Miss Edward VII" (composed
for these Festivals)
"Benediction in Honour of His Majesty the King"
"Festival Glass"
Choruses from "Torquil"

